

MUSICAL AMERICA

Vol. XXI. No. 7

NEW YORK

EDITED BY

John C. Freund

DECEMBER 19, 1914

\$2.00 per Year
Ten Cents per Copy

HOW THE KANSAS STANDARDIZATION PLAN DEVELOPED

Movement to Put Music Teaching Profession on a Definite Basis with Official Certification Started a Year Ago at Topeka Meeting—Music Schools and Public Schools Included in Project—National Interest in Action of Wichita Convention

MUSICAL AMERICA'S account, last week, of the deliberations of the Kansas State Music Teachers' Convention and the report of its epoch-making action with reference to the standardization of the music teaching profession has aroused widespread interest, and requests have been received from all parts of the country asking for further details as to the manner in which the association developed its registration plan.

Every State in the Union which has a progressive music teachers' association has taken up the question of standardization, but none had until a fortnight ago put into actual practice any of the various schemes projected to systematize the profession. The details of the Kansas plan are related by Theodore Lindberg, secretary of the association, as follows:

"A year ago at the Topeka meeting, 1913, the State association authorized the State executive committee (nine representative musicians elected by the association, to formulate plans and to set a standard of musicianship for all private music teachers in the following subjects: Pianoforte, voice, violin, organ, harmony, history of music, sight singing and ear training, and a complete outline for public school music.

"The executive committee, composed of the following members, Charles S. Skilton, Lawrence; Theodore Lindberg, Wichita; A. O. Anderson, Hutchinson; Otto L. Fischer, Wichita; F. A. Beach, Emporia; Mrs. Hattie Emerson, Chanute; T. L. Krebs, Wichita; F. A. Brown, Manhattan, and H. H. Loudonback, Atchison, met at Wichita September 9 and set the following standards in the various subjects:

"For piano, preparatory studies leading up to representative works by the great masters, Schubert, Schumann, Beethoven, Bach, Chopin, Liszt, etc., including representative works from the masters selected by the executive committee.

"Voice teachers are required to have a complete list of studies and to possess a repertoire including several songs, arias, etc., as well as give practical demonstrations of teaching ability, in voice placement, breathing, etc.; be able to play simple accompaniments, as well as to have had not less than one year's training under competent teachers in ear training and sight singing, including rudiments of music.

"The violin standard includes all of the standard studies and selections, with a knowledge of ensemble and orchestra work. The standard set for the theoretical subjects is high enough to place the prospective teacher in a position to speak intelligently concerning all matters pertaining to interpretation and the historical side as well as all details concerning the rudiments of music, which are so often neglected.

The State Certificate

"All music teachers of the State of Kansas who comply with the rulings of the State association and pass satisfactory examinations are entitled to a State certificate, issued by the association and



MARCELLA CRAFT

American Soprano, Who, After a Distinguished Career in European Operatic Strongholds, Has Returned to Her Native Country and Is Winning Notable Successes in Concerts. (See Page 22)

signed by the executive committee, which has full power to pass upon the eligibility of all teachers. A teacher, in order to obtain a State certificate, must write answers in full, covering the main points in teaching, state definitely where and with whom he or she has studied, teaching experience, prices of tuition, etc., and sign an affidavit, before he is even considered by the State executive committee. A small fee is charged to cover the State certificate, which must accompany the application; if the candidate is rejected the fee is returned.

"The same standard is set for accredited music schools. A school must have not less than three accredited teachers, one of whom must be able to teach the theoretical subjects; the school must have a course covering not less than one year in harmony, history, sight singing and ear training, together with either in-

strumental or vocal, or both. Schools are required to make annual reports to the executive committee and must sign affidavit, etc., the same as all teachers.

Plan Adopted and Accepted by High Schools

"The above courses, standards, etc., have been devised through the urgent calls from high school principals of the State, who demanded better teachers in music and a systematic plan whereby they could issue credits to high school students for music study outside the school. Virtually all of the larger cities of Kansas issue credits to their high school students for music study outside the school. The high school principal will demand that students receive instruction from State accredited teachers only.

"A committee of representative pianists, vocalists, violinists and teachers in

the theoretical subjects is now at work in perfecting a course of study to be followed by all accredited teachers in Kansas, which will include quarterly examinations for all high school students who desire credits for music study. This course will be in full operation by September, 1915."

Sir Charles Stanford Coming to America Next June

Sir Charles Villiers Stanford, the distinguished Irish composer, will come to this country next June to conduct, at the Norfolk (Conn.) Musical Festival, a new work of his own composition, and also his "Irish Symphony." This is in accordance with the custom of inviting some composer of eminence, American or foreign, to produce a new work of his own composition at this Festival.

SGAMBATI DEAD AT AGE OF SEVENTY-ONE

Celebrated Italian Composer Passes Away in Rome—His Notable Career

Cable despatches from Rome dated December 15 announce the death in that city of Giovanni Sgambati, the noted composer, aged seventy-one.

Giovanni Sgambati, who was born in Rome, May 28, 1843, was destined originally for his father's profession of an advocate. However, he disclosed a strong musical bent at an early age and was given piano lessons when he was five years old. After the death of his father in 1849, Giovanni's mother, an Englishwoman, migrated with her two children to Trevi, in Umbria. Here the young pianist's lessons were supplemented by a course of harmony. Piano and harmony were imparted to the boy by Natalucci.

After he was six years old, Sgambati played often in public, sang contralto in church, conducted small orchestras and became known as the author of several sacred pieces. In 1860 he settled in Rome and soon became famous for his playing and especially as an interpreter of the fugue of Bach and Handel. The arrival of Liszt in Rome obviated the necessity of a trip to Germany which the young artist had contemplated. With Liszt Sgambati studied long and diligently.

It was under Sgambati's direction that the symphonies and concertos of the German masters were given a first hearing in the Sala Dante, then Rome's only concert hall. Here the "Eroica" was introduced to Rome and the "Emperor" concerto was played to them for the first time. These manifold occupations did not deter the director-pianist from doing a great deal of creative work. A String Quartet saw the light in 1864; two years later came a Pianoforte Quintet in F Minor, an overture to Cosa's "Cola di Renzi," and several other works.

Together with Liszt, Sgambati visited Germany in 1869, and at Munich he heard Wagner's music for the first time. In 1876 he made Wagner's acquaintance. After hearing Sgambati's music several times the composer of "Tristan" wrote to the publishers, Schott, advising them to purchase and print Sgambati's works without delay. The firm acted on Wagner's advice.

The following years were active ones for the composer. His Symphony in D was produced at the Sala Dante in 1881 and repeated that year in the presence of King Humbert and Queen Margherita, to whom it is dedicated. In 1882 Sgambati paid his first visit to England. His Symphony was played in Crystal Palace under his direction. His

Quartet for Strings in D Flat, published at about this time, is one of the works by which Sgambati is best known. It was first played in London by the Kneisel Quartet.

In 1884, Sgambati conducted his Symphony in Paris with success, and two years later he was named as one of the five corresponding members of the French Institute to fill the place vacated by Liszt. His Second Symphony, in E Flat, was written in 1883, and, four years after its composition, Sgambati

the piano may be attributed to an unerring perception of its resources. His harmonic sense was extremely refined and he carried the smallest of his creations to a high point as regards workmanship. His figures of accompaniment have been described as being as spontaneous as the melodies which they sustain. His more important piano pieces, his chamber music and his orchestral writings, taken collectively, place him at the head of those Italian musicians of the latter part of the nineteenth century,



The Late Giovanni Sgambati

was invited to conduct it at the music festival of the Tonkünstler-Versammlung in Cologne. He composed and traveled extensively during this time, and in 1903 paid a visit to Russia, where he was received with marked enthusiasm.

To commemorate the death of King Humbert, Sgambati composed a "Messa da Requiem" which was produced at the Pantheon in 1896 and in Germany ten years later. It is perhaps his most ambitious work and is nobly conceived.

Sgambati preferred to devote the best years of his life to teaching, and, with his colleague, Penelli, must be considered the founder of the Liceo Musicale in connection with the Accademia di S. Cecilia in Rome. Under him instrumental study reached an exceptional degree of development in his native city. Sgambati's success as a composer for

who, not writing for the stage, have molded their work along classical models. It is said of Sgambati that, in appropriating approved forms, he has invested them with southern feeling, deep but restrained, rich and even glowing, but utterly free from the meretricious sentiment which served to win immediate popularity for Italian contemporaries of lesser claims.

Sgambati's influence has been duly appreciated at the Italian court, where he has repeatedly been honored. An anecdote is related which vividly portrays how high this position was. At one royal function which he attended he was reminded that he had forgotten to don his necktie. Queen Margherita saved the situation by cutting a ribbon from her gown and adjusting it to the musician's collar.

EXCELLENT BOSTON CHORUS

Baritone Townsend Able Conductor of Choral Society's Concert

BOSTON, Dec. 10.—The Choral Music Society, a choir of about fifty specially selected voices, gave the first concert of this season (in fact, its second appearance since its organization) last evening in Jordan Hall to a large and appreciative audience. Stephen Townsend, the Boston baritone, is the highly capable conductor. For accompaniment the singers had the assistance of three Boston Symphony players, John P. Marshall, organist, and R. Ringwall and M. Grunberg, violinists. J. Angus Winter was at the piano. The program comprised the following:

"Break Forth, O Beauteous Heav'nly Light," J. S. Bach; "The Sleep of the Child Jesus," F. A. Gevaert; "Once Long Ago, in Nazareth," Tschaikowsky; "Crucifixus," Antonio Lotti; "Cherubim Song," Sergei Rachmaninoff; "Drinking Glee," op. 93, Brahms; "The Snow," Edward Elgar; "Fly, Singing Bird," Elgar; "Morning Hymn," Henschel; "Since First I Saw Your Face," Ford; "Down in a Flowry Vale," Festa; "The Wind and the Day," Arthur Foote; "May-Time," Leo R. Lewis; "The Old Person of Cassel," Margaret Ruthven Lang and "Song of the World Adventurers," Converse.

Of these works, "The Wind and the Day," by Mr. Foote; "May-Time," by Lewis, and "Song of the World Adventurers" (from the Masque of St. Louis), by Mr. Converse, were heard for the first time in Boston and proved to be most interesting music. The chorus distinguished itself for its distinct diction, good balance of the choral parts, pure tone quality, precision of attack and fine light and shade. The able assistant soloist was W. Lynnwood Farnam, organist of Emmanuel Church.

TRIUMPHANT RETURN FOR PABLO CASALS

No Such 'Cello Playing Heard in New York in Decade—Soloist at Metropolitan

With Pablo Casals as leading soloist the Metropolitan concert last Sunday evening assumed a quality of unaccustomed musical dignity and distinction. The great Spanish 'cellist had not been heard in New York for ten years, and his return to the local concert stage had been made a matter of no great ado. Furthermore, as he is not a sensational artist, and as the weather was bad, the audience was not as large as it ought to have been. However, those present quickly succumbed to the marvelous art of this master 'cellist and the enthusiasm his performance evoked was hearty and sincere. A number of prominent musicians were among those on hand to do honor to Mr. Casals.

The 'cellist played the A Minor Concerto of Saint-Saëns, and Bruch's "Kol Nidrei," and in response to the irresistible appeals for encores gave a movement from one of Bach's 'cello suites and later in the evening a Bach gavotte. The character of these extras testified significantly to the uncompromising loftiness of the player's artistic purposes.

And indeed it is doubtful if 'cello playing of such consummate greatness has been heard in this city in a decade. Casals reminds one of no one so much as Kreisler. His playing is characterized by the same supreme artistic command, the same breadth, the same intellectual grasp, the same wealth of poetic emotion, the same flawless taste and discretion. His tone would alone suffice to arouse admiration and astonishment. Great in size, it is of unparalleled smoothness, sensuous loveliness and warmth. Not even the dampness last Sunday had power to affect it.

Saint-Saëns's fine concerto received a reading unimpeachable in delicacy, purity of style and charm of phrasing, while the Bruch music was delivered with rare tenderness. The Metropolitan acoustics are invariably a handicap to instrumental artists and the manner in which Mr. Casals surmounted this engenders great anticipations of what he will do in an acoustically well-regulated concert hall.

The other artists of the evening were Miss Bori and Messrs. de Segurola and Botta. The first two won undivided approval in groups of Spanish folksongs—which were most delightfully sung—and several repetitions were called for. Mr. Botta gave an aria from "L'Africaine" and some Neapolitan songs. Under Mr. Hagemann the orchestra played works by Goldmark, Rimsky-Korsakoff and Moszkowski. H. F. P.

THE ART SUPPLEMENT

FRIEDA HEMPEL

THE appended supplement to MUSICAL AMERICA reveals Frieda Hempel, the brilliant German lyric and coloratura soprano of the Metropolitan Opera, as *Eva* in Wagner's "Meistersinger." Esteemed during her first year here merely as a florid singer, Miss Hempel proved herself last season one of the greatest and most thoroughly artistic lyric sopranos heard in New York in years. In the production of Strauss's "Rosenkavalier" her embodiment of the Marchioness proved one of the most subtle, deftly composed and carefully calculated characterizations ever revealed on the local operatic stage. Her *Eva* came as another happy surprise, for, in addition to her thrillingly beautiful delivery of the music she presented a portrayal that realized in every detail of winsomeness, ingenuous charm and simple coquetry Wagner's conception of the Nürnberg goldsmith's daughter. That this soprano had not been earlier exploited in this part amazed all lovers of Wagner. Mme. Hempel's artistry and dramatic skill have received further recognition in her selection for the title rôle of "Euryanthe" in the Metropolitan's present revival of Weber's masterpiece. Among the florid rôles in which she has been endorsed by American critics are the *Queen of the Night*, *Rosina*, *Violetta*, *Oscar*, and the *Queen* in the "Huguenots."

PLUCK OF MAGGIE TEYTE

Leaves Sick Bed in New York to Fill Engagement in Springfield

SPRINGFIELD, MASS., Dec. 15.—Despite the fact that she arose from a sick bed in New York to fill her engagement here, Maggie Teyte, who sang in the Auditorium Friday night, in a program that included numbers by Edmund Burke and Mark Hambourg, bravely undertook to fill her place in the program, omitting only two of her more difficult numbers. In spite of her illness she made a most pleasing impression and her wish to sing in the Auditorium again was seconded by those who heard her.

Mr. Burke sang his numbers in a delightful manner, his excellent baritone winning him a high place in the esteem of his audience. Mr. Hambourg proved an exceptional pianist, his playing demonstrating his wonderful ability both as to interpretation and technic.

T. H. P.

'Cellist Soloist with Boston Orchestra

BOSTON, Dec. 12.—At the Symphony concerts of this evening and yesterday afternoon, Stravinsky's show piece, "Fireworks," was played for the first time by the Boston Orchestra. Josef Malkin, second 'cellist of the orchestra, appeared as soloist, playing the Haydn 'Cello Concerto in D Major. Beethoven's Eighth Symphony opened the program and the "Genoveva" Overture of Schumann brought the concert to an end. The Beethoven performance was one to which it is possible to refer only in superlatives. Mr. Malkin, an honest, efficient 'cellist, gave a worthy performance of Haydn's Concerto, which has a characteristic

common to many 'cello concertos: it is, on the whole, very dull. The audience applauded Mr. Malkin, Dr. Muck, Beethoven, and also Stravinsky. The performance of Stravinsky's work was thrice admirable. No more could have been made of such empty music, music preociously and fatiguingly clever, but fortunately over before one's indignation had gained the upper hand.

O. D.

James B. Crowley, Chairman of Nashua, Choir Committee, Elected Mayor

NASHUA, N. H., Dec. 12.—James B. Crowley of this city was elected mayor on Tuesday, December 8 by a plurality of 374 votes. Mr. Crowley, is not only one of the leading citizens of Nashua but has for a number of years taken an active interest in musical affairs and is chairman of the executive committee of the MacDowell Choir of Nashua. His interest in musical matters is such that last August he accompanied the popular conductor Eusebius G. Hood to Peterboro where he remained the entire week of the MacDowell Festival.

Paris Newspaper Accuses Albert Reiss

The Paris *Intransigeant*, according to a cable despatch of December 10 to the New York Sun, accuses Albert Reiss, tenor of the Metropolitan Opera, of calumniating France since his return to New York, whither he was permitted to go by the French Government. The reference is undoubtedly to remarks attributed to Mr. Reiss on his arrival in New York, October 7, referring to hardships which he endured when held prisoner for six weeks in a French concentration camp. Mr. Reiss afterwards repudiated these interviews.

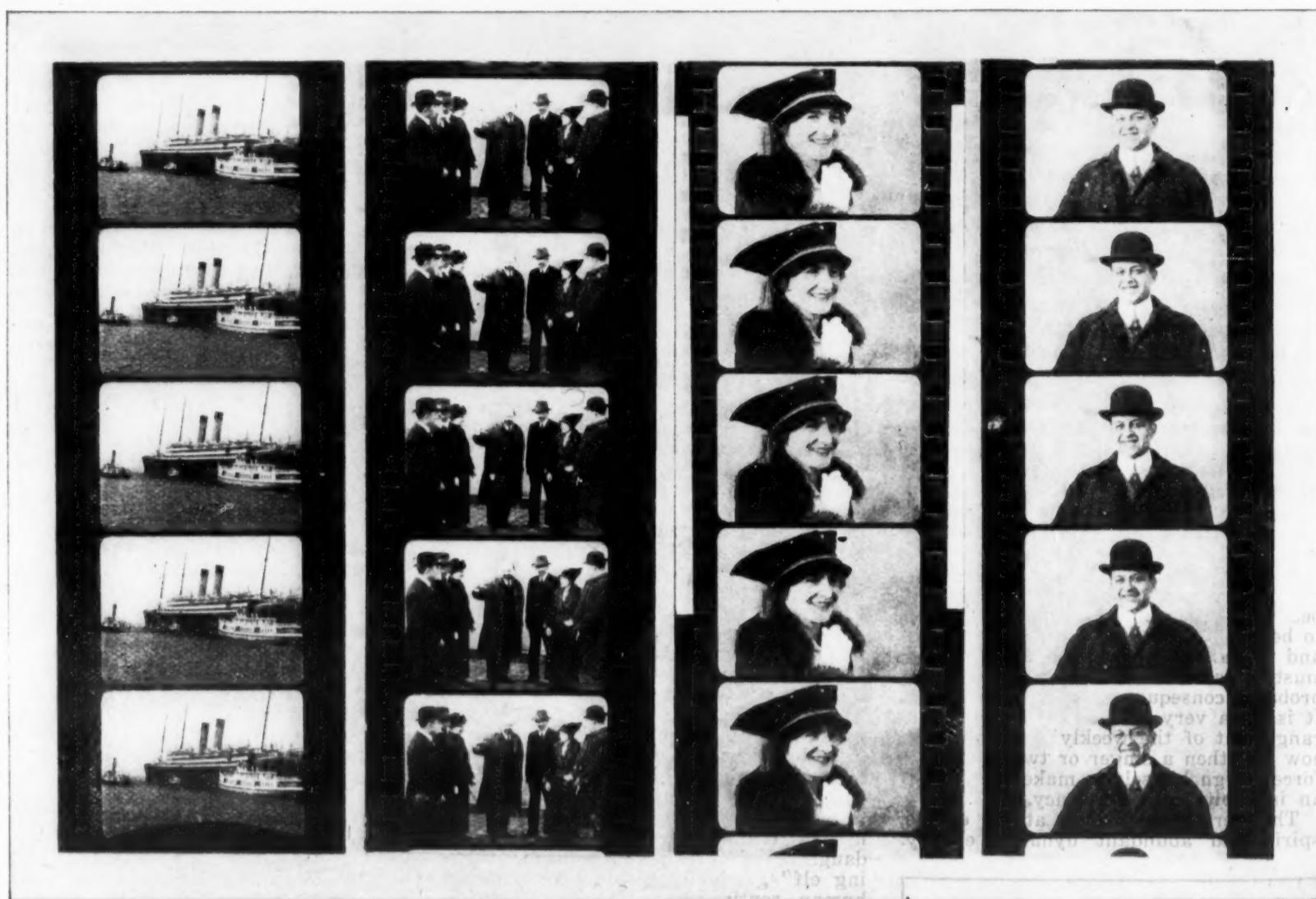
ENTER THE MUSICIAN AS MOTION PICTURE SUBJECT

Current Events as Represented in Weekly News Films Show Doings of Artists to Be on Same Plane of Interest as Multifarious Happenings of the Day

TYPICAL of the modern methods in the musical field are those of the wily press agent, who takes advantage of everything which will bring legitimate publicity for his attractions. His stars write learned papers on how to sing, or how to play, or how not to, as the case may be, and some of the feminine stars like Maggie Teyte and Lina Cavalieri tell women how to be beautiful and how to play golf. The ever-widening popularity of the moving picture theater has been added to the press agent's "box of tricks," as was instanced when Lina Cavalieri arrived here two seasons ago. The arrival of the "Incomparable Cavalieri" was not only brought to the attention of the public by the daily and weekly press, but the largest weekly moving picture film also announced the fact of the diva's advent.

Heber MacDonald, press representative for Haensel & Jones, was responsible for this innovation. Observing that some thirty million people went to see this one "movie" in about four weeks' time, he saw to it that in rapid succession other Haensel & Jones stars made their bow in the theaters on the films. Maggie Teyte and her trousers and her high boots followed Cavalieri. Then came the giant Czech tenor, Leo Slezak. David Mannes, the noted violinist, and the children's orchestra from the Music School Settlement on East Third Street played "My Country, 'Tis of Thee" while the camera man ground away. Mr. Mannes received letters from acquaintances in South Africa and Nome telling him of their having seen the picture.

As this film of the young Mannes players was being developed at the studio of the motion picture concern the man who was doing the developing inquired of the "movie" director: "Aren't those young people playing 'My Country, 'Tis of Thee?'" Although an Italian and un-



Specimen Sections of Motion Picture Film Showing Incidents in Daily Affairs of Prominent Artists. Left to right: Arrival of the Ship Bringing Maggie Teyte from the War Zone; Group including Mr. Lowrie, Mr. and Mrs. Dean, Heber MacDonald, George Hamlin, Miss Teyte and Paul Althouse; "Close Up" Views of Miss Teyte and Mr. Althouse

familiar with our language, this photographic technician had seen from the bowing of the young violinists (as the film unrolled) that they were playing our national anthem. It transpired that this musical Sherlock Holmes was a violinist himself.

This season Paul Althouse, George Hamlin and Maggie Teyte appear in one motion picture. First comes the ship showing Miss Teyte's means of trans-

portation from the war zone, then Paul Althouse, of the Metropolitan, comes out and smiles and bows, closely followed by the trio of singers. Then a "close up" of Mr. Althouse and another of Miss Teyte. Next comes an introduction scene, including the three singers, the press agent, Mr. Lowrie of the Boston Opera House, and Mr. and Mrs. "Bob" Dean, of the New York *Herald*.

That this sort of musical missionary

work is effective may be deduced from the fact that such a film is shown to a million persons in some 5,000 theaters, and the presence of the film is heralded with posters which proclaim in bold headlines: "Noted Opera Singers Arrive," along with "Aboard a German Warship," "Aiding War Sufferers" and "Yale-Harvard Football Game." This is a reflection of the public's growing interest in the doings of musical personages.

ELGAR MASTERPIECE NOBLY PERFORMED

Oratorio Society, Koemmenich Conducting, Surpasses Itself in "Dream of Gerontius"

Although Sir Edward Elgar's oratorio, "The Dream of Gerontius," had had a number of performances by the Oratorio Society of New York during the last ten years, no presentation given it has reached as high a standard as that of Wednesday evening, December 9, under the baton of Louis Koemmenich.

Oratorio is still, perhaps, too little appreciated in this city. Elgar's masterpiece—it is generally conceded to be that—composed to Cardinal Newman's poem, is one of those works which should create quite as much interest as any modern music-drama. It is, in fact, one of the most eloquent utterances that we have had from any contemporary composer in any form. The superb writing for the voices, the wonderfully wrought orchestral part, the expressive recitatives in free *arioso* form all unite in a glorious whole which, when given in a distinguished manner, as it was last week, cannot fail to be profoundly impressive.

Mr. Koemmenich had prepared his choral forces so that the many technical difficulties in the work were not apparent. The delivery of even the most exacting passages was smooth and finished and called forth admiration. As for the quality of the voices it must be said that the Oratorio Society can now compete with any American chorus. During the last three years there has been a steady improvement in the matter of the soprano quality; it is now admirable and even in those portions where the sopranos are obliged to sustain high

A's there was never a bit of strident tone. The male singers, too, accomplished their part with distinction. Mr. Koemmenich's conception of the work was intensely spiritual and gave evidence of a serious study of the score and penetration of the poem, without which it is impossible to present the work properly.

The solo voices were well chosen. For the rôle of *Gerontius*, Gervase Elwes was imported from England. Mr. Elwes is, perhaps, the ablest singer of this music living. He has sung it again and again abroad and also in this country on previous occasions. Though he does not possess a rich or beautiful organ he brings to this music a religious feeling that is all-essential and he understands how to deliver the lines with the greatest effect. He has style and he sang with feeling.

Mildred Potter, whose appearances are always occasions for rejoicing, sang the music of the *Angel* in an altogether notable manner. Though the music is mezzo-soprano in range she handled it perfectly. In her singing of "My work is done" she revealed those qualities which make the artist and invested her part with that aloofness from material things which the poem calls for. In the music of the *Priest* and the *Angel of the Agony* Frank Croxton sang a rather ungrateful rôle well. He was particularly effective in the second half of the work, where the music lies more in his voice.

A word is due Mr. Koemmenich for his skilful conducting of the orchestra—that of the Symphony Society—which, under his baton, played the taxing score remarkably well. Frank Sealy presided at the organ in his usual efficient manner.

A. W. K.

Josef Lhévinne, the Russian pianist, was scheduled to sail on December 11, and previously cabled that there would be no difficulty in his doing so. Lhévinne's first New York appearance will be a recital in Aeolian Hall on Saturday afternoon, January 9.

MME. ZEISLER GIVES NEW YORK RECITAL

Distinguished American Pianist's Art Holds Close Attention of Aeolian Hall Audience

American devotees of the pianoforte should offer a prayer of thanks to Fannie Bloomfield Zeisler for the years of devoted service she has rendered their particular branch of musical art. Her annual pilgrimages through the country have done much to keep alive interest in the higher appreciation of piano music—a mission that is sorely needed in these days of spectacular musical exposition and of idolatry for things operatic.

On Saturday afternoon she returned to New York to give an Aeolian Hall recital before an audience which was large, despite two engaging counter attractions. Her program comprised:

Moment musicale, No. 3 from op. 94, Schubert; Menuet in G Major (No. 2 from six menuets), Beethoven; Sonata "Appassionata," Op. 57, Beethoven; Mazurka, Op. 7, No. 1, Etude, Op. 10, No. 7, Etude, Op. 10, No. 12, Valse, Op. 64, No. 2, Ballade Op. 52, Chopin: Thème Veri in A Major, Paderewski; Etude de Concert, Op. 1, No. 1, Schloezer; Arabesque on Themes of the Waltz "On the Beautiful Blue Danube," Strauss (Schulz-Evler arrangement).

In the heavier numbers Mme. Zeisler again revealed to us her sound and sane musicianship, her fine sense of outline and proportion and her consummate skill in execution. Behind each performance was perceptible not only matured intelligence and broad vision but a feeling for the finer poetic values. To these admirable qualities she adds characteristic nervous vitality and a surprising degree of power that enable her to set forth at will the rich variety of moods of which the pianoforte, properly controlled, is capable of expressing.

Chopin with her is not the purely sentimental music some pianists would make of it. It is rather glowing and crisp with something definite to say. And in playing it thus she is not unmindful of its tender lyricism or its grace.

That the equipment of the modern virtuoso is hers by right of years of indefatigable industry was manifest in the brilliant Schloezer and Strauss items which were delivered with complete mastery. Encores were demanded at the close and graciously given to an audience keenly sensitive to the completeness of Mme. Zeisler's art.

P. M. K.

Festival Projectors Form Organization of National Scope

An organization of much significance in American musical affairs is the recently organized Federated Music Festival Association, a national organization. Fifteen musical associations were represented at the recent meeting, which was held in Buffalo, N. Y., and the officers elected were: President, W. Paige Hitchcock of Syracuse, N. Y.; vice-president, Dean P. C. Lutkin of Northwestern University, Evanston, Ill.; secretary-treasurer, W. C. Taylor, secretary of the Orpheus Club, Springfield, Mass.

Cleofonte Campanini, director of the Chicago Grand Opera Company, has filed a suit for \$50,000 damages against Abraham Nussbaum, in the Superior Court of Cook County, according to newspaper despatchers from Chicago. It is stated that the action is to obtain damages for alleged defamation of character growing out of matters connected with the Chicago Grand Opera Company.

Prof. Franklin W. Hooper, late director of the Brooklyn Institute of Arts and Sciences, died a poor man, according to a report filed December 12, in the Surrogate's office, Brooklyn, giving the gross value of his estate as \$16,043, and liabilities, \$15,000.

"WALKÜRE" HAS ITS FIRST PERFORMANCE OF WINTER

Matzenauer, Gadski, Urlus, Braun and Ruysdael in Leading Rôles of Metropolitan Production—Repetitions the Rule in Other Operas of the Week

THE season's first performance of the "Walküre" at the Metropolitan Opera House on Friday evening of last week attracted a large audience and elicited abundant applause. But its merits were not sufficient to counteract altogether certain deficiencies of execution that placed it, as a whole, below the "Tristan" of the preceding week.

The cast included Mme. Matzenauer as Brünnhilde, Mme. Gadski as Sieglinde, Mr. Urlus as Siegmund and Carl Braun as Wotan. Now Mme. Matzenauer is a notably more satisfying Fricka than she is a Brünnhilde and Sieglinde fits Mme. Gadski far less becomingly than Brünnhilde. Time and again has the tempestuous and irascible conception of Wotan exhibited by Mr. Braun been praised according to its deserts, but in this instance the accustomed rapture must be duly modified since the worthy basso was in very poor voice a large part of the time. Yet Mr. Braun should not be made to bear the brunt of this censure; if he is to be obliged to sing Sarastro one night and Wotan the next such shortcomings must be received as one of the extremely probable consequences of such a policy. It is all a very ticklish matter, this arrangement of the weekly répertoire and now and then a singer or two must force resign himself to make the best of an inhospitable contingency.

The performance had, at all events, spirit and abundant dynamic energy.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, December 16, Wagner's "Tristan und Isolde." Mmes. Gadski, Matzenauer; Messrs. Urlus, Well, Braun. Conductor, Mr. Toscanini.

Thursday Evening, December 17, Puccini's "Tosca." Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

Friday Evening, December 18, Ponchielli's "La Gioconda." Mmes. Destinn, Matzenauer, Duchêne; Messrs. Caruso, Amato, De Segurola. Conductor, Mr. Polacco.

Saturday Afternoon, December 19, revival of Weber's "Euryanthe." Mmes. Hempel, Ober, Garrison; Messrs. Sembach, Well, Middleton, Bloch. Conductor, Mr. Toscanini.

Monday Evening, December 21, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, Amato. Conductor, Mr. Polacco.

Wednesday Evening, December 23, Verdi's "Aida." Mmes. Destinn, Ober; Messrs. Martinelli, Amato, Didur. Conductor, Mr. Toscanini.

Thursday Evening, December 24, Massenet's "Manon." Miss Farrar, Mmes. Duchêne, Braslau, Sparkes; Messrs. Caruso, Scotti, Rothier, De Segurola, Reiss, Ananian. Conductor, Mr. Toscanini.

Friday Afternoon, December 25 (special Christmas matinée), Humperdinck's "Hänsel und Gretel." Mmes. Schumann, Mattfeld, Garrison, Braslau, Robeson; Messrs. Goritz, Reiss, Ballet divertissements led by Rosina Galli. Conductor, Mr. Hageman.

Friday Evening, December 25, Wagner's "Tannhäuser." Mmes. Gadski, Matzenauer; Messrs. Urlus, Well, Braun, Althouse, Bloch, Schlegel, Pelaton. Conductor, Mr. Hertz.

Saturday Afternoon, December 26, Bizet's "Carmen." Miss Farrar, Mmes. Bori, Braslau, Garrison; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Toscanini.

BROOKLYN ACADEMY OF MUSIC

Saturday Evening, December 19, Puccini's "La Bohème." Miss Farrar, Mme. Schumann; Messrs. Botta, Tegani, De Segurola, Didur. Conductor, Mr. Polacco.

Mr. Hertz once or twice approached danger limits of sonority but perpetrated no actual reversion to his erstwhile excesses of enthusiasm. At no time has he risen to a finer climax in the thrilling orchestral tornado which opens the drama, nor has he on any occasions so movingly disclosed the luxuriant enchantments of the orchestral score. The orchestra, it must be confessed, had its unhappy moments during the evening notably in the brass department which was more than once on the point of indisposition. But it made amends for its weaknesses at other times.

Mme. Matzenauer's "Brünnhilde"

After Mme. Matzenauer had delivered herself of the Valkyrie shout there was an outburst of applause. It has come to be the fashion to "demonstrate" after this episode quite as much as following Ortrud's invocation in "Lohengrin." Certainly Mme. Matzenauer's strained utterance of it merited no such noisy distinction. Subsequently she sang the music very beautifully. But the contralto timbre of her voice is unsuited to Brünnhilde and, regardless of wide compass and determined ambitions, of Kundry in New York and Isolde in Paris, Mme. Matzenauer is still as true a contralto as ever she was in her earliest Metropolitan days. Her "Walküre" Brünnhilde has been passed upon before this—an intelligent and highly laudable effort, beyond question, but in the last analysis unconvincing through its mature weightiness and all too buxom majesty. Her daughter of Wotan is no "light laughing elf" gradually yielding to tenderer human sentiments. However, her impersonation had moments of much impressiveness, as, for example in the "Todesverkündigung" scene.

Mme. Gadski's Sieglinde has also been heard here before, though the soprano could never convince us that the rôle was one of her happiest. Vocally she had one of her less gratifying evenings and sang with marked shortness of breath. Most satisfying, on the other hand, was the Fricka of Mme. Ober, a figure of truly regal dignity.

Mr. Ruysdael's Hunding was finely savage. Indeed the American basso does nothing better than this rôle. Mr. Urlus, the Siegmund, had a luckless evening vocally. The Valkyrie brood sang tolerably, if not with the inspiring wildness of aerial Amazons.

New "Tamino" in "Magic Flute"

A repetition of the "Magic Flute" on Thursday evening of last week offered as its sole feature of novelty a new Tamino in the person of Mr. Sembach. His portrayal was marked by its intelligence. It was dramatically admirable, and the singer was in good voice.

"Rosenkavalier" had its third hearing last Monday night before a moderate audience. Little remains to be said of the performances of Strauss's work. Mmes. Hempel and Ober give of their best and Mr. Goritz quite exhausts the possibilities of the Baron without unduly emphasizing the vulgarity of the part. Mr. Althouse's singing of the Singer's aria in the first act is one of the beauty spots of the performance.

From the big "Madama Butterfly" audience of Saturday afternoon, together with the matinée crowds of preceding Saturdays, it is to be inferred that capacity houses are to be the rule for Saturday afternoons this season. With the potent allurement of the Cio-Cio-San of Geraldine Farrar, whose performance seemed especially plastic and graceful, the occasion was a gala one. The favorite American soprano's fine singing again gave reason for the belief that this is to be a most auspicious season for her. Giovanni Martinelli also sang with opulence of tone, while his extremely human impersonation of Pinkerton was gratifying in its glossing over of much of the caddishness of the naval lieutenant. Antonio Scotti's Sharpless had its wonted sympathy and distinction.

A detail of improvement was the introduction of a new Kate Pinkerton in Minnie Egner, who brought this operatic lay figure well within the picture. A myriad of details in orchestral beauty was brought out by Conductor Toscanini.

Mimis are many at the Metropolitan, and it was Frances Alda's turn on Wednesday evening of last week to impersonate "La Bohème's" heroine. She fulfilled her task to the delight of a large

audience. Mr. Botta was again the Rodolfo, and again his value to the company as one of the best new Italian tenors to join it in years was emphasized. Mr. Scotti's Marcel was as distinguished and effective as ever, both in the comedy and the serious scenes, and Mr. Tegani and Mr. De Segurola were worthy companions.

"Aida" was sung Saturday evening, with Caruso, Destinn, Ober and Amato in the cast, and the performance added \$7,000 to the funds of the Italian Benevolent Institute and Hospital.

BROOKLYN APOLLOS GIVE CONCERT OF WIDE VARIETY

Grace Kerns and Pilzer Able Soloists of Brewer Chorus in Its Diversified Program

The traditional "Apollo Club weather" was on hand with a vengeance on December 8 when this choral organization gave its concert at the Brooklyn Academy of Music. John Hyatt Brewer's men were in fettle, however, despite the distressing climatic conditions. They followed his bâton faithfully, which is tantamount to saying that the effect produced was in each case thoroughly in accord with the ideas of the composer. Particularly was this true in the case of "The Birth of Love," by Mr. Brewer, a composition which the club always sings with great spirit. The piano accompanist, Lewis Elmer, and Albert Reeves Norton at the organ lent their energies to much avail. The chorus numbers included "The Hunt Is Up," by Van der Stucken; "The Little Sandman," Brahms-West; "Wind and Sea," Ambrose; "Russian Boat Song," arranged by Krehbiel; "Annie Laurie," arranged by Buck, and the March from "Tannhäuser."

Mme. Gadski's Sieglinde has also been heard here before, though the soprano could never convince us that the rôle was one of her happiest. Vocally she had one of her less gratifying evenings and sang with marked shortness of breath. Most satisfying, on the other hand, was the Fricka of Mme. Ober, a figure of truly regal dignity.

New "Tamino" in "Magic Flute"

A repetition of the "Magic Flute" on Thursday evening of last week offered as its sole feature of novelty a new Tamino in the person of Mr. Sembach. His portrayal was marked by its intelligence. It was dramatically admirable, and the singer was in good voice.

"Rosenkavalier" had its third hearing last Monday night before a moderate audience. Little remains to be said of the performances of Strauss's work. Mmes. Hempel and Ober give of their best and Mr. Goritz quite exhausts the possibilities of the Baron without unduly emphasizing the vulgarity of the part. Mr. Althouse's singing of the Singer's aria in the first act is one of the beauty spots of the performance.

From the big "Madama Butterfly" audience of Saturday afternoon, together with the matinée crowds of preceding Saturdays, it is to be inferred that capacity houses are to be the rule for Saturday afternoons this season. With the potent allurement of the Cio-Cio-San of Geraldine Farrar, whose performance seemed especially plastic and graceful, the occasion was a gala one. The favorite American soprano's fine singing again gave reason for the belief that this is to be a most auspicious season for her. Giovanni Martinelli also sang with opulence of tone, while his extremely human impersonation of Pinkerton was gratifying in its glossing over of much of the caddishness of the naval lieutenant. Antonio Scotti's Sharpless had its wonted sympathy and distinction.

A detail of improvement was the introduction of a new Kate Pinkerton in Minnie Egner, who brought this operatic lay figure well within the picture. A myriad of details in orchestral beauty was brought out by Conductor Toscanini.

Mimis are many at the Metropolitan, and it was Frances Alda's turn on Wednesday evening of last week to impersonate "La Bohème's" heroine. She fulfilled her task to the delight of a large

A NOTABLE CONCERT OF CHRISTMAS MUSIC

Chorus of Musical Art Society Sustains Reputation for Artistic Singing

Had the performance of Bach's magnificent cantata "God's Time Is the Best," which was the leading number on the program of the annual Christmas concert of the Musical Art Society in Carnegie Hall last Tuesday evening, in any way equalled the rendering of the other music offered the occasion would have been one of unmitigated pleasure. Unhappily, Frank Damrosch, who has never shone to advantage as a Bach interpreter, conducted this masterpiece in so listless and perfunctory a style that it proved wearisome instead of exalting—a most deplorable circumstance, for the music-lovers of New York are given practically no opportunity from one end of the year to the other to hear the choral works of Bach. True, the singers delivered this ordinarily thrilling cantata with good tone and phrasing and reasonable smoothness of execution. But the lack of communicative fire was dispiriting.

During the rest of the evening the organization was up to its wonted mark of excellence. The concert opened, according to the Society's traditions, with "Stille Nacht," after which came the more serious matter for a December evening, to wit, Palestrina's noble "Salve Regina," Calvisius's "Joseph Lieber, Joseph Mein," Nanini's "Hodie Christus Natus Est," Schütz's fine "Sing Ye to the Lord," two delicious madrigals of Monteverdi, Brahms's superb and all too little known "Festival and Commemorative Sentences," a new and fairly effective "Serenade" by Elgar and numbers by Cornelius and Leopold Damrosch. Much comment might be expended on the nature and impressive fascinations of Palestrina's motet, of the Schütz psalm and the Brahms and Monteverdi compositions, but at this juncture space forbids more than the mere record of their presentation. The chorus, which was roundly and deservedly applauded by a large audience, proved itself, as usual, an organization of exceptional artistic qualifications and admirably constituted in point of vocal material. Pure tone quality, balance, good intonation, a sensitive feeling for nuance and evenness of attack have always lifted these singers to a high plane in the estimation of lovers of choral music, and on Tuesday they generally sustained their reputation.

H. F. P.

MME LUND'S RECITAL

Singer Gives Explanatory Prefaces to Interesting Offerings

The second of a series of lecture song recitals was given by Mme. Charlotte Lund at her New York studio on December 10. The program, composed of songs of the modern Italian and French schools, embraced two groups of French songs by leading composers.

Mme. Lund, especially well fitted to handle such a broad subject intelligently, because of a close personal acquaintance with many of the composers, charmed her audience by giving an intelligent preface to each work, besides displaying a musical and artistic appreciation in her interpretations.

An interesting novelty was offered in a group of four Italian songs by Tirindelli, Barbieri, Brunetto and Gubitosi. These melodies illustrated plainly four distinct periods of the new Italian school.

A. S.

WANTED: Information regarding the present whereabouts of EMANUELE STIERI, American baritone of Italy. Address Box Y, Musical America, 505 5th Ave., N. Y.

RICHARD EPSTEIN
Formerly of Vienna and London
Piano Coaching Songs Accompaniment Chamber Music

STUDIO; 46 West 37th Street, New York
Tel. 6948 Greeley

ATTRACTIVE warm studio with Knabe Grand for rent Tuesday or Friday afternoons, or both. Appointment by letter only. Mr. Gilbert, 257 W. 86th Street, New York City.

Important engagements for Mary Hissem-De Moss, the soprano, are those for appearances in Newark and Roseville, N. J.; Brooklyn, Philadelphia and East Orange, N. J.

Art of Accompanying as Viewed by Master Exponent

Frank La Forge Explains His Method of Studying a New Song—Advantage of Accompanying without a Score and of Co-operating with Single Artist over Long Period

So much dust was raised by the triumphant arrival of the operatic folk in October that the return of a certain musician, without whose co-operation the American music season would lose one of its highly distinctive features, was accorded all too little notice. It was, indeed, a rare piece of good fortune that brought back Frank La Forge in due time to fill his unique place in the activities of the year, which otherwise would have lacked a very palpable element of completeness.

A very slight margin of time divided the noted American composer and unrivaled accompanist from Germany at the outbreak of the war. Had he left Switzerland a short time before he would undoubtedly have found himself marooned in Rothenburg instead of spending a brief vacation there, as he had originally purposed. But as the good stars of American music lovers willed it he had not crossed the border at the outbreak of hostilities, and so he turned his face toward Italy, whence most of the musical élite appear to have set out upon their American journey this year. On the same vessel was Mme. Alda, who is so fortunate as to hold a monopoly on Mr. La Forge's artistic services.

The Summer was not one of sweet doing nothing for Mr. La Forge, however. He wrote seven new songs—they will appear before long—and worked zealously with Mme. Alda on her programs for the present Winter. He succeeded, nevertheless, in visiting Paderewski in company with Mme. Sembrich, and in being present at the birthday festivities of the noted pianist. These were enlivened by the performance, among other things, of a parody on his charming song, "To a Messenger," the words of which were replaced by verses concerning Paderewski devised by Mme. Sembrich and the composer himself.

But if Mr. La Forge is very far from being an idler during the silly season, he is a person of almost disconcertingly industrious propensities at this time of the year. He has concerts and rehearsals and rehearsals and concerts, entailing an enormous amount of labor. To find him at home is a stroke of extraordinary good luck. Even more extraordinary, from the standpoint of the average being, is his delightful affability and untroubled good nature, which is, apparently, proof against the ordeal of almost incessant music making.

A "Vocal Sonata" Recital

Mr. La Forge performing the office of accompanist, a song recital assumes an added dignity and high beauty—indeed, when he plays for such artists as Mme. Alda, Mme. Sembrich or Mme. Gadski the event might be construed as a sort of vocal sonata recital. The pianist is no longer a mere accompanist in the traditional sense—he is an ensemble player of superlative qualities. Now there has been much ado over Mr. La Forge's practice of playing his share of a recital unaccompanied by a score quite à la Toscanini. But to the pianist himself that fact represents no very remarkable accomplishment.

"The truth is," he remarked recently, "that I find it easier and more natural, so that there is, in reality, no particular

credit attached to it. I should be hindered rather than helped by playing with a score in front of my face. I did not, however, make it a conscious object from



the start to play in this fashion. It merely chanced that I was asked one day to accompany Mme. Gadski in some songs. The music was not at hand and I essayed them from memory and with success. From that time I made it a practice to rely on my memory, which is good. And this kind of independence allows me greater freedom in every respect.

"My study of a new song is accomplished away from the piano. The outlines, the musical details and other characteristics of the piece suggest themselves and are mentally absorbed in the process of reading over the score. After that the song is gone over with the artist and we decide upon various matters of interpretation. This is a phase of never-failing interest, particularly as one great singer is apt to differ so materially in her ideas of tempo, or even more subtle matters, from another."

Accompanying a Single Artist

"To me it has been an unmitigated pleasure to be associated with a single artist for long periods. That is the way, it seems to me, to achieve results of an artistic unity and cohesiveness quite unattainable under conditions compelling the accompanist to play for one person to-day and another to-morrow. It permits the development of freedom and individuality, all of which are supremely essential to the modern accompanist."

"My severest critic has always been my sister, for whose opinion I have ever had the profoundest regard. Gifted with an altogether extraordinary fineness of musical perception, she has

at one time or another found fault with my work when others have most highly praised it. But I take her word in preference to that of almost anyone else."

Mr. La Forge has for some time co-operated with Mme. Alda in her recitals. But, through the courtesy of the Met-



Frank La Forge, the distinguished American composer and accompanist, on his way to Europe (in the lower picture) and returning from there (in the upper one). In the first he is shown with Mme. Alda (standing) and Gutia Casini, the Russian cellist; in the other with Pasquale Amato, the Metropolitan baritone (at the right).

ropolitan soprano, he is to be heard at the forthcoming concert of Mme. Sembrich. With the Polish soprano, he has been associated on several European concert tours, in which he has been acclaimed in Russian music centers as well as in Warsaw, Lodz and other Polish cities now devastated by war.

H. F. P.

McGill Orchestra Plays Suite by Its Conductor, Dr. Perrin

MONTREAL, Dec. 12.—The orchestra of the McGill University Conservatorium of Music has made its first appearance of the season with great success, conducted by Dr. H. C. Perrin, the director. The program included Dvorak's "New World" Symphony, a pastoral suite by Dr. Perrin and music by Sibelius and Bach. A large audience was delighted both with the orchestra and with the soloists, all students of the Conservatorium. These concerts are usually given by invitation, but tickets were sold for this one, the proceeds going to the Red Cross.

BORWICK HEARD IN BEETHOVEN CONCERTO

Pianist Soloist with Philadelphia Orchestra—Stokowski's Strong Readings

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, Dec. 14, 1914.

After an absence of a week, during which it made successful appearances in several cities of the Middle West, the Philadelphia Orchestra was warmly welcomed home at the Academy of Music last Friday afternoon and Saturday evening. The special orchestral feature was Brahms's Symphony No. 4, in E Minor, played with command and sympathy under Mr. Stokowski's elucidating guidance.

While the opening *allegro* did not show the orchestra to the utmost advantage, the tonal quality being somewhat clouded and rough, this defect, probably an after-

RUDOLPH GANZ STAR OF SWISS CONCERT

Pianist and Chorus of Fellow-Countrymen in Program for Relief Fund

For the benefit of the Swiss Relief Fund a concert was given on Saturday evening, December 12 at Aeolian Hall, New York, by the Helvetia Männerchor of New York, Johannes Werschinger, conductor, and Rudolph Ganz, the Swiss pianist.

The auditorium was filled with representative Swiss-American citizens, and the center box, in which sat the Ambassador and Consul, was decorated with Swiss and American flags. Mr. Ganz played Beethoven's Sonata "Appassionata" with a wealth of emotional variety and a mastery that placed him at once in his audience's favor. A group of shorter pieces contained his own "In May," op. 23, and "Bauerntanz," op. 24, two splendid pieces, Blanchet's Serenade, op. 15 and Volkmar Andreae's "Frage," op. 20, four Swiss works representing composers born in Zurich, Lausanne and Berne, respectively. Liszt's "Sonnette del Petrarca," op. 123, and the E Major Polonaise followed. Mr. Ganz played them in a truly wonderful manner, arousing such enthusiasm that two extras, Liszt's popular "Liebestraum," No. 3, and Chopin's A Flat Waltz had to be added.

Under Mr. Werschinger's able direction the chorus, which is an efficient body of some forty male singers, was heard in a *capella* part-songs, works by Swiss composers, Attenhofer's "Gruss der Heimat," "Vale" and "Mein Schweizerland wach auf!" Volkmar Andreae's "Der Jungschnied," Hegar's "Morgen im Walde" and as a final number, with William Josy at the organ, Kremsner's "Prayer of Thanksgiving." A small string orchestra played Mendelssohn's "Heimkehr aus der Fremde," Tschaikowsky's familiar Andante Cantabile, the Sokolow-Liadow "Les Vendredis," Rubinstein's "Music of the Spheres," Meyer-Helmund's "Serenade Rococo," the Rheinberger-Kramer "Vision" and Tellam's "En Sourdine." A. W. K.

Flonzaleys Open Their Philadelphia Series

PHILADELPHIA, Dec. 14.—The first of the Flonzaley Quartet's three concerts in Witherspoon Hall this season, under the local management of Robert Patterson Strine, took place last Tuesday evening. The program was of rare artistic merit and interest. The two movements of Darius Milhaud's strongly impressionistic quartet claimed prime attention, not only from an analytical standpoint, but because the organization reached the greatest efficiency in its ensemble in these vaguely interesting, but with beautiful, movements. Tschaikowsky's charming quartet, the E Flat Major, op. 30, opened the program, and the closing number was the Haydn G Major Quartet, played with a verve peculiar to this organization.

math of the strenuous combination of travel and playing in strange cities, with the gloomiest sort of weather to contend with, was soon eradicated, and the *andante* was given with smoothness and sympathy. The orchestra was at its best in the delightful *giocoso scherzo*, and the *finale* came with power and impressiveness. In addition to this great work the enjoyable opening and closing numbers were the "Magic Flute" Overture of Mozart and the Overture to Weber's "Oberon."

The soloist of the program was Leonard Borwick, the English pianist, who was engaged to fill the vacancy caused by the inability of Ferruccio Busoni to leave war-ridden Europe. To take the place of such an artist as Busoni is no easy task, and it is very much to the credit of the pianist from England that he not only satisfied his two audiences on Friday afternoon and Saturday evening, but provided real delight and edification as well. Borwick played Beethoven's Concerto No. 3, in E Minor, and played with exquisite beauty of tone, elegance of style and a refinement and sincerity that were refreshing. It was good, sane, sound piano playing. More of Borwick's appearances, even in this season of many pianists and concerts and recitals galore, would not come amiss.

ARTHUR L. TUBBS.

ANTONIA SAWYER
has the honor to announce that

PERCY ALDRIDGE GRAINGER
THE DISTINGUISHED AUSTRALIAN PIANIST
will give his FIRST NEW YORK RECITAL
at AEOLIAN HALL
on Thursday afternoon, February 11, 1915

WONDROUS WELCOME FOR FRITZ KREISLER

Huge Audience Voices Gratitude for Violinist's Return with Unprecedented Fervor

Fritz Kreisler's return to the concert stage last Saturday afternoon in Carnegie Hall, New York, filled to the fullest the expectations that mere report of it had mightily stimulated weeks in advance. In this bald statement must be sought the most final and complete record of the event which is doubtless to be the most affectingly human of the present season and possibly of many others.

It may be recorded, to be sure, that this prince of violinists, miraculously saved from death on the battlefield of Lemberg and thrice happily recovered from an ugly hurt, was uproariously acclaimed by an overcrowded house and played as only he can play. But no average chronicle of the affair suffices to convey the subtler phases of emotional communication brought into play or to set forth the intangible but overpoweringly pervasive atmosphere of devout thankfulness that its every aspect inspired. A great artist is in the highest sense a personal possession and the joy of a restoration after mortal risk and peril, while readily perceived, is not to be defined in words. For this and other reasons the recital was one to rest enshrined in the recollection of all who assisted at it. Last week, if ever, the audience had an active rôle to perform and did so aptly and with such joy as uplifts.

A vast throng was a foregone conclusion and the last seats in the body of the house had been disposed of days in advance. The standing room spaces were jammed with as many as the law would allow—possibly even with a few more—and a solid phalanx of three hundred was disposed on the stage. During the last five years, Carnegie Hall has housed several record crowds, but this one was epoch-making in proportions and it radiated gratitude and devotion. If the shadows of war still oppress Fritz Kreis-

ler's spirit such inexpressibly heartfelt disclosures of love should serve as a sovereign tonic.

A great wave of applause swept over the hall as Kreisler came into view. It continued for minutes. It broke out repeatedly and more amply during the course of the concert and at the close there was pandemonium. It might well have unnerved the violinist, but he controlled himself masterfully to all visible appearances, merely bowing and waiting with a sort of respectful humility to begin the business of the afternoon. In appearance he presented nothing unusual; an artist of his caliber does not make capital of a sensational circumstance. He looked paler than his wont, it is true, and a shade thinner. But his limp was barely perceptible at first; later his wound pained him and he walked unsteadily. That he was so well able to endure the strain of a two-hour recital was amazing. And of this strain the only evidence he offered was a tendency now and then to play certain passages faster than has been his custom when performing the same works in the past.

Mr. Kreisler played Handel's A Major Sonata, Tartini's "Devil's Trill," Bach's "Chaconne," a Schumann "Romance," a melody from Gluck's "Orfeo" and a Mozart Rondo, his own arrangement of a movement from Dvorak's Sonatina (he has called it an "Indian Lament"), the delightfully insinuating and popular "Caprice Viennois" and Paganini's Twenty-fourth Caprice. There were also encores—fewer than usual for the audience was properly considerate—including Couperin's "Chanson Louis XIII and Pavane," Dvorak's "Humoresque" and Tartini's Variations.

To comment on Mr. Kreisler's performance in detail would be futile. It was the playing of a master of masters, up to its accustomed level in splendor of emotional loftiness, in greatness of intellect and musicianship, in technical command, in intonation and in tone—and that tone retains all of its quality of molten gold. That a grander reading of the Handel and Bach music is possible is absolutely inadmissible; that Tartini or Mozart could have written such cadenzas as Mr. Kreisler has introduced into their works is not to be thought. He appears to be the sole violinist who by interpolating passages in the compositions of the masters has actually improved them.

Carl Lamson contributed satisfactory accompaniments to heighten the pleasure of this unforgettable occasion.

H. F. P.

"ARTISTS CARICATURED"

Novel Program of San Antonio Club—Harold Morris's Recital

SAN ANTONIO, TEX., Dec. 3.—Under the guise of "Artists Caricatured," the Tuesday Musical Club presented a most enjoyable program recently, and while a description of it would possibly need the addition of the word "humoresque," the excellence of the music rendered placed it on a high plane. Charles M. Lee sang "as Caruso," Lillie Kline played "as De Pachmann," Mrs. Irvin Stone sang "as Alma Gluck," and Mrs. Lewis Krambs-Beck added variety by reading "as Sara Bernhardt."

Harold Morris, who recently graduated from the Cincinnati Conservatory, gave his initial performance in this city on December 1. His program was of wide range and was presented with technical excellence. His playing of Chopin's Sonata, op. 35, and Etudes, op. 10, Nos. 5 and 2, was especially good, while the Valse in C Sharp Minor was played with grace and skill. Among his own compositions the "Dancing Doll" was decidedly the favorite, and deserved popularity for its daintiness. He played with artistic sureness.

C. D. M.

TO HAVE NEW DIRECTOR

Father Finn Retires and Edward Collins Will Lead Paulist Choristers

CHICAGO, Dec. 7.—The famous Paulist Choristers of St. Mary's Church have a new director. Father William J. Finn has retired and will go to New York, and Edward Collins has been chosen to lead this band of sixty singers. Mr. Collins last year was the solo pianist with Mme. Schumann-Heink, and his sister, Mrs. Hoffman, is the accompanist of the diva.

The choir will be augmented in numbers and will give a number of performances during the Winter. It has had fine success in its tours of this country and also in its European tour of 1912, in which it captured highest honors over 497 other choral organizations at an international fête in Paris.



RECORD BREAKING AUDIENCES

Greeted the Philadelphia Orchestra upon each of its appearances on its recent Western tour, and in the case of each city a return engagement of the Orchestra was asked for and made for next year.

Not only were the audiences larger than any that have ever greeted this Orchestra, but the noticeable advance in the quality of the playing of this assembly of musicians was enthusiastically commented upon by the music critics, with the conductorship of Mr. Leopold Stokowski particularly singled out and praised.

From every standpoint was the entire Western visit of this Orchestra "a triumphal tour."

THE
PHILADELPHIA ORCHESTRA
PHILADELPHIA
PENNSYLVANIA

Another Triumph for the American Pianist

ELEANOR SPENCER

AS SOLOIST ON
DECEMBER 4th AND 5th
WITH THE

CINCINNATI SYMPHONY
ORCHESTRA

DR. ERNST KUNWALD,
Conductor

playing the

SCHUMANN A MINOR
CONCERTO



THE COMMERCIAL TRIBUNE, Dec. 5, 1914: "Although Miss Spencer came to Cincinnati a total stranger, musically speaking, she at once won her way into public esteem and regard by her masterly as well as artistic performance of the concerto. Miss Spencer is still very young, but she plays with a maturity and poise which a much older performer might envy. Her touch is powerful and virile, almost masculine in its strength, yet is by no means disdainful of softer effects, as it possesses a poetic and feminine side which gives a balance and artistic unity to her performance. A singing touch, clean-cut phrasing and a well-developed and resourceful technique constitute a mechanical equipment which she properly subordinates to the more important one of interpretation. * * * She proved herself one of the most satisfying artists who have appeared in Cincinnati for a long while."

THE ENQUIRER, Dec. 5, 1914: "The soloist of the afternoon was Eleanor Spencer, a young pianist who has come from out of the West. That is in no way to her discredit, for she plays exceedingly well and is a credit to any point of the compass. She has a very facile technique, a sincere manner at the piano, a gracious personality and considerable force."

THE TIMES-STAR, Dec. 5, 1914: "It (the Schumann Concerto) was played in good style and with exceeding fluency by Miss Eleanor Spencer, a pianist new to this public, but one who was well received. Miss Spencer possesses an even scale and pleasant tone. Her work is sane and well balanced. She has no mannerisms, but, on the contrary, a stage presence and dignity which win approval. A sound artist, and careful interpreter, Miss Spencer proved herself a valuable addition to the roster of acceptable soloists which this season is being presented by the Orchestra association at the Symphony concerts."

VOLKSBLATT, Dec. 5, 1914. "With the personal charm that graces Miss Spencer's personality she combines an eminent knowledge and a thorough artistic education. Her art is to her like something divine; she does not want to startle her audience with technical tricks, but she appeals in her playing to the heart and soul. The artist proved this in the choice of her number, the Schumann Concerto, which is not fascinating for its musical pyrotechnics but is undoubtedly one of the most superior piano concertos."

"Miss Spencer bore testimony in her rendering of the composition to her indisputable admiration of Schumann, for she played the concerto with a veritably fascinating intensity; she brought out the spirit of true fervor which she involuntarily imparted to her audience. The artist, of course, received the best possible support from the orchestra under the able leadership of Dr. Kunwald. The public did not cease its applause till Miss Spencer consented to give an encore, a Chopin Etude, which was accorded the same enthusiastic reception."

Management: ANTONIA SAWYER, 1425 Broadway, N. Y.

MASON & HAMLIN PIANO

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Years ago, more years perhaps than he would wish to admit, a young foreign musician established a conservatory of music in the northern part of New York State. I think it was in Utica. Being competent and enterprising he made a success. Thus he might have remained doing good work and putting by a few dollars for a rainy day had not the widow of a Standard Oil millionaire happened to get stranded by a Winter storm in his city. She came, she saw, she captured!

The next we heard of Louis Lombard, the musician in question, was to the effect that he and his wife had established a palatial home and large estate on Lake Lugano, in Italy, near Switzerland.

On the estate they built a miniature opera house and got together a fine orchestra, which they maintained. The beautiful home became the mecca of wandering musicians, artists and *dilettanti*. Concerts, recitals of high musical value were given at frequent intervals, while a lavish hospitality was dispensed by the gracious and handsome ex-widow of the defunct multi-millionaire but now wife of a musician.

Thus things went their course pleasantly enough till the war broke out and Louis Lombard reappeared in the United States, well groomed and wearing the smile of contentment.

Not being able to rest in peace he recently delivered an address before the Philadelphia Music Teachers' Association, which was one of the first, if not the first, society of musicians to hear your editor's great message, and send him on his way with a hearty word of approval and good cheer.

It is this address of Mr. Lombard's which has caused me to thus suddenly interrupt the peaceful calm and routine of his existence with the publicity from which his natural modesty shrinks.

The subject he chose was "The Effect of the Great War on Music Here and Abroad." Mr. Lombard's conclusions are that our musical season will be bad financially, while in Europe "many musicians will feel the pangs of hunger." Even in neutral European countries, says Mr. Lombard, the majority of opera houses and theaters are closed. Among belligerents musical life is almost dead. The Bayreuth season was given up. The Philharmonic concerts under Nikisch will not take place. Important music journals have suspended publication. Music publishing is paralyzed. Toscanini's tour in Russia, Caruso's in Germany and other musical enterprises in France and England were abandoned.

This summary of the condition of musical affairs abroad does not agree with the official and general statement sent out from Berlin, which is to the effect that in Germany, at least, the musical life is going on just as if there was no war at all. The opera houses are said to be open, though at reduced prices, with reduced salaries for the singers and musicians. With regard to France and England, Mr. Lombard's statement may be more accurate.

It is, however, when Mr. Lombard undertakes to speak of this country and the effect of the war on its musical life that I must take issue with him.

He says that for years Europe will have to economize. Luxuries will be much less used abroad. As a result we shall have a greater influx of excellent musicians. With more artists keenly competing, better music will become less expensive. One might deduce therefrom that the demand for cheap compositions

and poor musicianship should soon decrease. Have no fear, says Mr. Lombard, the large majority of our public will continue to relish inane popular songs and brutish dance music.

Here I call a halt!

One may expect crass ignorance on the part of foreigners as to the wonderful growth of musical knowledge and culture in this country, especially during the last two decades, but it is hard to endure it from the lips of a musician who made his first and only success here, and who, when he had the command of large means, did nothing to foster art here, but preferred to live abroad, like William Waldorf Astor and other Americans who found this country no place for "gentlemen of wealth."

Mr. Lombard, after years of absence, suddenly returns to us, not from liking but from necessity.

Pray what does he know about us? Does he dare judge the whole United States from his little experience made in Utica years ago? Has he taken the least pains to acquaint himself with the work being done to-day in our great music schools, conservatories, by the musical departments in our colleges, large and small? Does he know of the splendid work being done by individual teachers?

Has he any knowledge of the vast progress made in the way of introducing music into the public schools all over the land?

Has he consulted the music publishers as to the growth in the public demand for high class music?

Is it just to damn all popular songs as "inane?"

Is it true that all our dance music is "brutish?"

The trouble with our friend Lombard is that prosperity has contracted his mind, narrowed his vision, made him a criticaster, one of those small souls who take the opportunity of an appearance before a body of musicians and music teachers to air not only his ignorance, but his total lack of that sense of justice which should have induced him to travel over the country, to see and investigate before he published so gross a libel on the American people and on the American musical profession.

* * *

Let me put before Mr. Lombard two simple facts which may, I trust, enlighten him a little, and, at the same time, illumine his ignorance.

Bruning is a town in Nebraska.

I take it as an example because it is so small and lies in a State barely in its infancy. It has not yet 500 inhabitants. Yet they have music in the public schools, taught by competent teachers, and open to any pupil above the third grade.

There are already 62 pupils taking music lessons.

The town has a municipal band.

Now for the second fact!

Kansas is still largely undeveloped, yet there is scarcely a town of any size which has not already competent musical conservatories and good teachers, many of them German. To these schools and teachers in the heat of the Summer flock the often horny-handed farmers' daughters to take music lessons, though their means are generally small and the sacrifice is great. Do the people in the small towns and the farmers' daughters in Europe do that? Mr. Lombard, where you have been living your life of ease?

You see I have not spoken of New York, Boston, Chicago, Cincinnati, Atlanta, Philadelphia, St. Louis, Milwaukee, Minneapolis, San Francisco or any of the great cities.

* * *

And before I dismiss you, Mr. Lombard, what do you say to three thousand persons from all over the middle and western Kansas travelling some of them long distances to Hutchinson to hear Verdi's "Aida" given by the San Carlo Opera Company, consisting of but fairly competent singers, without a single "star" to attract them?

* * *

However, Mr. Lombard is not alone in his attitude.

He will find not only some of our desiccated music critics quite ready to support him, but some of our American singers, just thrown back on us by the war which has interrupted their "triumphs" abroad.

The latest of these to air her views as to the lack of artistic taste and culture of Americans is sweet and highly gifted Marcella Craft.

After years of absence and barely landed she entrusted her opinions of us to a reporter for the *Journal of Kansas City, Mo.*

Here is her verdict:

"America is energetic nervously—not artistically. She flies at this, then at that; she builds great buildings and piles up great masses of things and forgets that the artistic must be there to make it

perfect. For our music we take the miserable makeshift of the popular song. America will never be great musically until she forgets ragtime. Why, the street gamins of Rome, Berlin and Paris whistle Beethoven, Bach and Verdi. When America accepts art it must be florid. Mere suggestion does not answer, the raw emotion, however repulsive, must be there!"

Is not that the limit?

Now, I have been abroad, and often, and yet I have never, even once, heard the street gamins whistling Beethoven, Bach and Verdi. Most of them whined pitifully for a *p'tit sou* or for a few centimes while they held a half-smoked cigarette.

True, you hear some good concerts in Rome, but who supports them?

The Italians? No. Outside a very few families.

They are supported by the American, Russian and English colonies.

There is not in all Italy a really first class symphony orchestra, such as the United States has half a dozen.

And pray what did Astruc, the celebrated manager, say after the failure, about two years ago, of the fine new opera house he built on the Champs Elysées in Paris, where he gave new works of value and interest and a fine Russian ballet?

Why that in all Paris there were not 10,000 persons willing to pay even two francs to hear really first class music.

And on the very Sunday on which his statement was cabled to us over 25,000 Americans crowded the Metropolitan, Carnegie Hall, the Hippodrome, Madison Square Garden and other similar resorts to hear the highest class of music!

For years we Americans have stood like a lot of silly sheep listening patiently to the abuse of Europeans and expatriated Americans as to our vulgarity in taste, our ignorance of art, our indifference to what is really good in music.

It's time for us all to stand up, be counted and turn the limelight on Europe

Your

MEPHISTO.

KREIDLER: SINGER AND PHOTOGRAPHER

Century Baritone Expert in Art of Camera—Versatility in His Career

Chicago, Dec. 10,

LO interview Louis Kreidler of the Century Opera Company is no easy task—one must first find him. A careful exploration of the down-town hotels failed to produce him the other day, and repeated inquiries at the Auditorium finally brought to light a telephone number. After a pleasant chat by wire, permission was granted to visit the charming apartment on the South Side in which Mr. and Mrs. Kreidler are actually "at home" during their Chicago season. As the subject of an interview, Mr. Kreidler is far from promising as he does not consider himself "the greatest living baritone" and he has no fads, "unless (as he naively puts it) you consider my wife in this light." Mrs. Kreidler's well timed appearance on the scene at this moment lent plausibility to his remark for she is quite charming enough to warrant it.

Upon further questioning it developed that photography also holds great interest for this interesting singer, as a pastime and by his own confession he often has to be dragged out of the dark room to go to the theater for a performance. He presented me with an interesting snapshot of himself and a young protégé of his, Michael Caton, the possessor of a tenor voice which the world may some day hear. The latter's discovery and rescue from the steel mills of Western Pennsylvania reads like a story that would do credit to some of our wildest press agents and his devotion to his patron is discernible from the little camera print.

Mr. Kreidler's career is remarkable in that it is not yet four years since he made his operatic début. Further he has acquired all of his training and experience in this country and without the unnecessary *éclat* of European education



Louis Kreidler, Century Opera Baritone, with Beatrice La Palme, Formerly of That Organization

and début. When questioned as to his favorite rôle, he admitted a great fondness for *Athanael* in "Thaïs," which he was the first to sing in English, and the success that he has achieved in this rôle may have something to do with his attitude. With only a little over three years' service to his credit he has a repertoire of over forty operas, many of them in two languages.

Such is Mr. Kreidler's reputation for geniality that he can often be recognized in a gathering of people by his wholesome, hearty laughter, his happy disposition being a splendid asset in his particular calling. That his laugh is contagious is evidenced by the accompanying snapshot taken by one of his colleagues. Most charming is the hospitality of both this big boyish opera star and his wife, who, by the way, measures almost up to his own stature.

HADLEY'S PROGRAM ALL TSCHAIKOWSKY

Tina Lerner a Popular Soloist at Fourth San Francisco Symphony Concert

SAN FRANCISCO, CAL., Dec. 10.—The San Francisco Symphony Orchestra gave its fourth concert of the season on Friday, December 4, to a crowded house, and in the opinion of many it was the best performance yet given. It called forth warm and long-continued applause. The program was entirely a Tschaikowsky one, and the soloist was Tina Lerner at the piano.

The symphony was "Manfred," and its manifold difficulties were easily disposed of. The "Manfred" Symphony has a powerful appeal, and Director Hadley brought to its performance a sympathetic understanding that the audience was quick to feel and appreciate. Of the four tableaux it is difficult to make a comparison, but the *Pastorale* seemed to give the greatest delight. Mention must also be made of the fine solo work of the harpist, Mr. Atti, and of Uda Waldrop at the organ.

For the second number Miss Lerner gave a splendid performance of Tschaikowsky's B Flat Minor Concerto. Although she had been heard in several concerts in this city the audience was hardly prepared for such a display of power joined with delicacy and feeling as she showed. Her piano was a grateful instrument that responded with full rich tones, and the accompaniment of the orchestra was all that could be asked.

The program concluded with the Overture-Fantasia "Romeo and Juliet," which was well received. It was a finished rendition and deserved the hearty applause that followed. Altogether San Franciscans are to be congratulated on the remarkable progress of their three-year-old Symphony Orchestra, and it is to be hoped that they will continue to give to it and to its gifted conductor enthusiastic and loyal support.

BEN LEGATO.

Russian Music Sung by Aeolian Choir in New York Church

The Aeolian Choir of Brooklyn, R. L. Norden, director, gave a concert of Russian church music on December 9, in the Church of Zion and Saint Timothy, New York. Mr. Norden has made a study of this manifestation of Russian musical genius; his choir interprets the works with regard for the fine spiritual feeling which characterizes and pervades this music.

MR. HAMLIN AT BEST IN NEW YORK RECITAL

American Tenor Sings Many New Songs—Large Audience

George Hamlin is one of those American singers who know how to sing songs, and thus his recitals are always occasions for keen satisfaction on the part of music lovers. Accordingly a large audience was on hand to hear his recital at Aeolian Hall, New York, on Wednesday afternoon, December 9. The tenor belongs to that not overlarge class of vocalists who choose new songs because of their intrinsic musical value, rather than because of their popular appeal. In doing this he shows his musicianship.

It was Mr. Hamlin who first sang us the *lieder* of Richard Strauss, and last week he had the Munich master's brilliant "O Süsser Mai" on his program, and among his extras was the superb "Heimliche Aufforderung," which he sings magnificently. Schubert's "An eine Quelle," "Liebhaber in allen Gestalten" and "Der Wanderer an den Mond," Haydn's "In Thee I Bear So Dear a Part," Schumann's "Der Knabe mit dem Wunderhorn" and "Der Hidalgo" made up his first group, with the last named composer's "Aufräge" added. A pleasant air from Lalo's now obsolete opera "Le Roi d'Ys," three "little songs" in German, among them Fritz Fleck's potently suggestive "Ich und du," so much applauded that the singer was obliged to repeat it; Rudolph Ganz's atmospheric "Nachtgesang" and Mrs. Beach's new and interesting "Deine Blumen" followed.

Mr. Hamlin possesses the gift which marks the true *liedersinger*, of giving not only the vocal picture of a song, but the dramatic as well, which is achieved through facial expression and general bearing. He has not been heard to better vocal advantage in some time; he knows the meaning of *mezza voce* and employs it tastefully and not *ad nauseam*. John Carpenter's setting of "When I Bring to you Color'd Toys," from Tagore's "Gitanjali," he sang well, but with too much tone and at a somewhat accelerated tempo. Grieg was not neglected,

for Mr. Hamlin sang his "At the Brook-side" and "Two Brown Eyes." (Thank you, Mr. Hamlin, for singing them in English, which is quite as much akin to the original Norwegian as are the regularly sung German translations!)

Weingartner's telling "Post im Walde" won a repetition. An Italian song by Bettinelli, three songs from Roger Quilter's cycle "To Julia" and Herman's "Nocturne" completed the list.

At the close Mr. Hamlin was repeated-

ly recalled and added Samuel Lover's quaint "I'm not Myself at all," done with inimitable drollery, and J. Rosamond Johnson's "Since You Went Away." Richard Hageman played the accompaniments capitally.

A. W. K.

THE PHENOMENAL SUCCESS of MIRIAM ARDINI

as LEADING COLORATURA SOPRANO of
THE BOSTON THEATER OPERA CO.

at the Boston Theater, Boston, attested by the following notices:

As LUCIA

BOSTON POST, Oct. 8, 1914.—Miss Ardini, the Lucia, deserves more than a passing word of praise. Her voice is youthful and beautiful and it is thoughtfully employed. * * * Sopranos with not half the intelligence and artistic scruple of Mme. Ardini have played their circus tricks and been shouted with equal ardor to the skies. There are differences even in the way in which Donizetti may be

sung and the day should come when so serious and gifted an artist as Mme. Ardini will meet with the full measure of her just reward.

BOSTON ADVERTISER, Oct. 8, 1914.—The opera was evenly and well done, the Mad Scene of Mme. Ardini bringing forth a fine burst of spontaneous applause.

As ROSINA in "The Barber of Seville"

BOSTON GLOBE, Oct. 16, 1914.—Mme. Ardini revealed a beauty of voice and ease and flexibility of execution, a taste in the delivery of this old music with its embellishments and its embroideries that denote her an uncommonly efficient singer of coloratura. A far worse trill, and much less of that precious vocal virtue known as limpidity have been offered the Boston public with much assurance at \$5. If this be

Mme. Ardini's true ability let her be assured her public will receive and approve it with enthusiasm even as it did last evening.

BOSTON HERALD, Oct. 16, 1914.—Her runs and trills were taken with ease and in the staccato measures her notes were as if chiseled and excelled that feature of her performance as Lucia.

Recital at WALLACE HALL, Newark, on Tuesday Evening, Dec. 7

NEWARK NEWS, Dec. 9, 1914.—The singer displayed an agility, surety and finish in vocalization that resulted in really brilliant performances, lent fresh interest to the hackneyed numbers and aroused enthusiasm. Soaring easily to E in alt she quite dazzled not a few of her hearers by the flexibility of her

tones, freedom in emitting them and firmness in bending them to her intentions. Her trill is close and even, and she is the equal of many more famous coloratura singers in dotting the air with points of sound in staccato passages."



Miss Ardini is a pupil of
WILLIAM S. BRADY
Studios 1030-31
Aeolian Hall, New York City

The Noteworthy Success in Buffalo of

OSCAR SEAGLE

the Distinguished Baritone



Buffalo News, Dec. 6, 1914.—The Chromatic Club did itself honor yesterday afternoon when it brought forward the distinguished American baritone in song recital. To hear Mr. Seagle is to believe that after all there are here and there persons who really do care about the art of singing in this year of our Lord, 1914. After a round of vocalists, season in and season out, who are a mortification of the flesh, who discredit the very word singer, it is a pleasure beyond description to hear such work as that of Mr. Seagle's. The fact that he is an American is an added interest. We see in this artist that the grave charge against American musicians is entirely absent, viz., that while they have undoubtedly gifts, especially vocally, they rarely submit to the long and arduous road of study necessary to attain the highest ranks in singing. Without question, there are enough fine voices to go to ruin in this country every year to supply the world with singers.

Mr. Seagle's beautiful program opened with an aria from Verdi's "Ballo in Maschera," and Bononcini's "Deh piu a me non v'ascendete" followed by two exquisitely beautiful sixteenth century French numbers, which were wonderfully sung. Of the succeeding German group, the song of Rachmaninoff was of special beauty and impressiveness.

In his French songs Mr. Seagle is peculiarly at home. Anything more charming and thoroughly artistic than his performance of the group by Chausson, Debussy, Duparc and Ferrari have not been the writer's pleasure to hear for some time. It was style in the true meaning of the word, wonderful tone production, perfect command of the singer's resources, and all put to the highest end. Mr. Seagle is an object lesson to all students and lovers of singing, and his influence throughout his own country should be very great, for to hear him is the best possible argument that the singer's art is most powerful when it is most beautiful.

Buffalo Courier, Dec. 6, 1914.—The Chromatic Club is to be congratulated in bringing to Buffalo so distinguished an artist as Oscar Seagle, famous baritone, who at his former appearance here last season won overwhelming success which he repeated in full measure yesterday afternoon in a recital at Orpheus Hall. The audience was so large that only standing room was to be had, and the enthusiastic and spontaneous applause after every number testified to the appreciation his fine work elicited.

Mr. Seagle is a singer of intellectual equipment which encompasses the contents of each song he delivers, and he is a magician in the art of coloring every tone. Superb diction, a highly developed dramatic sense and manly delivery add to the pleasure which his vibrant and imposing voice gives in his interpretations.

His opening number, the aria "Eri tu" from "Un Ballo in Maschera," by Verdi, was delivered with forceful declamatory style leading up to a wonderful vocal appeal. In the French songs, "Musette" and "Chanson a danser," songs of the sixteenth century, were so delightful and given with such joyous felicity of expression that they had to be repeated.

The ever-beautiful "Staendchen" by Schumann and two songs by Brahms offered further charm to which the moving intensity and radiance of "Fruehling naht" by Rachmaninoff, with its wonderful accompaniment, won such an ovation that Mr. Seagle graciously repeated it.

"Serenade Italienne" by Chausson, alluring in melody and text, two songs by Debussy, "Lamento" by Duparc, intensely tragic, and a tender little song by Cui were gems of vocal utterance.

In the group of songs in English, Mr. Seagle added further enjoyment, especially in "When I Bring You Colored Toys." This had to be sung again. "Ah. Love but a Day," by Mrs. Beach, was the climax in dramatic presentation.

NAPOLEON AS A CREATIVE INFLUENCE IN MUSIC

How the Epic Figure of the Great Corsican Has Served as Inspiration to Composers of Opera, Symphony and Choral Music—Great Works That Beethoven, Weber, Tschaikowsky, Berlioz and Others Produced Under the Spell of His Glory—Giordano's "Madame Sans-Gêne" to Present Him for First Time as a Singing Character in Grand Opera

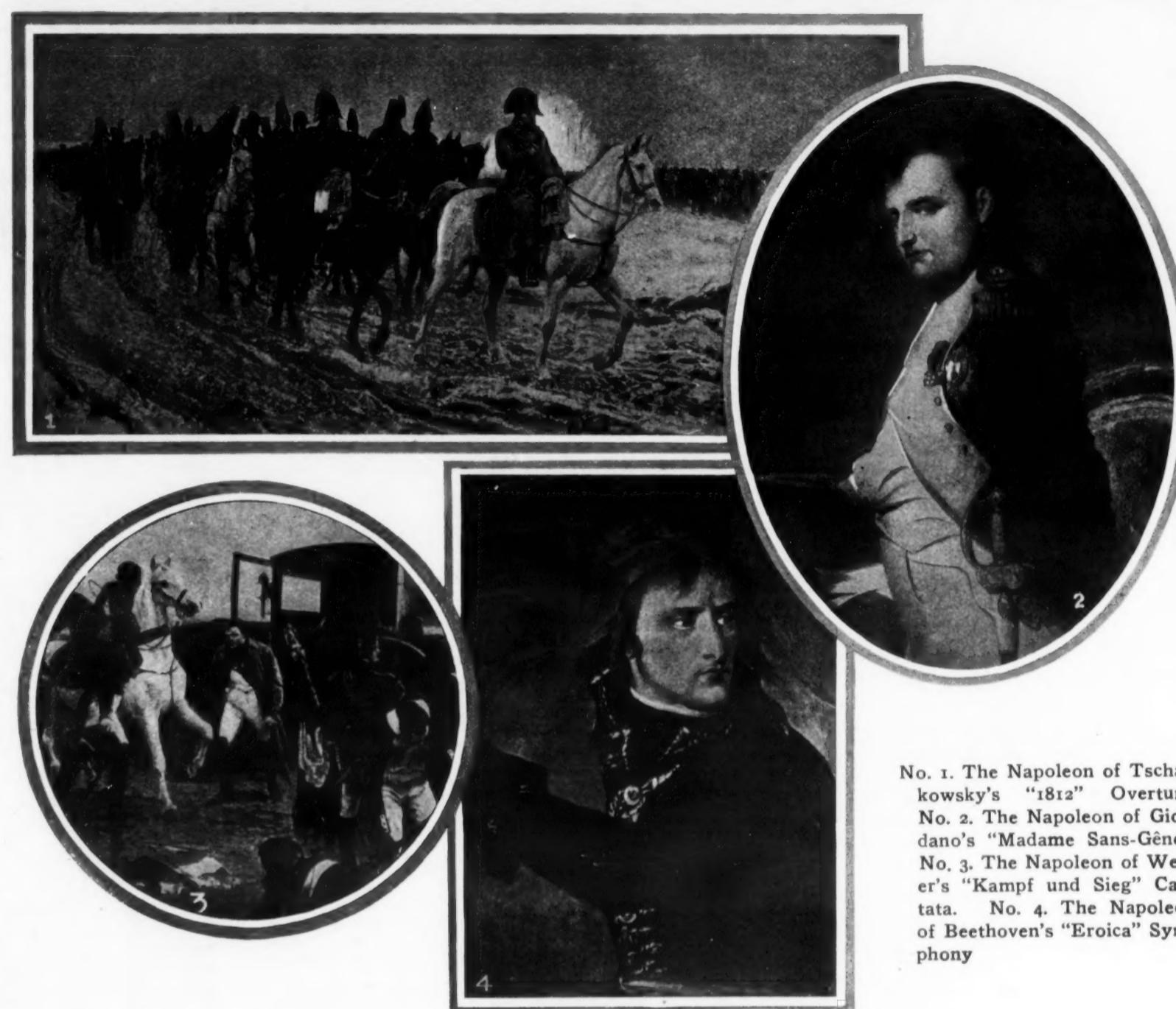
By FREDERICK H. MARTENS

THE epic figure of Napoleon has always voiced an imaginative appeal to the artist. During his own life he was idealized in the battle paintings of David, the portraits of Greuze and Ingres, the sculptures of Bosio and the medallions of Andrieu; and pilloried in the caricatures of James Gilray, Thomas Rowlandson and George Cruikshank. In literature he dominated the historical, polemic and poetic fields and the *mémoires*. The glory and tragedy of his *épos*, the overwhelming power of his personality, exercised a creative influence in every artistic direction. Even in music, though he preferred the sugary sweetness of the operatic scores of Paisiello and Zingarelli to the loftier and more austere art of Cherubini, he casts the nimbus of his grandeur over the pages of Spontini's operas, "La Vestale" and "Ferdinando Cortez," and lives again in the Beethoven "Eroica" Symphony.

Since Napoleon's death in 1821, the "Napoleonic Legend" has become even more potent as a creative motive in art and literature than was the personality of the living Cæsar. For in addition to the glamour which surrounds the heroic figure of the conqueror, the magnetism of the captain of men, is added the charm of that feeling of intimacy which a more ideal perspective brings. Despite the fact that the centenary of his death at St. Helena is only seven years away, Napoleon still seems very near to us, almost a living, breathing reality, so powerfully has his ego impressed itself upon the world. The month to come, in fact, will witness his entrance on the operatic stage as an heroic musical figure in "Madame Sans-Gêne," Giordano's recently completed score.

Napoleon in Opera

Napoleon was always intensely practical. In opera, as in the other arts, he saw opportunities for securing what we now call "publicity." He realized the value of the arts in influencing the public mind, in impressing popular opinion with his military glory, his political power, the grandeur and stability of his empire. While his official journalistic organ, the *Paris Moniteur*, and the pamphlets and books which he paid to have written, served as a direct means of appealing to public opinion at home and abroad, he did not undervalue the indirect but powerful influence of artistic suasion. Spontini's "La Vestale" is literally a glorification of the pseudo-Roman splendor of the empire, a comparison so obvious as to challenge instant recognition. The same composer's



No. 1. The Napoleon of Tschaikowsky's "1812" Overture.
No. 2. The Napoleon of Giordano's "Madame Sans-Gêne."
No. 3. The Napoleon of Weber's "Kampf und Sieg" Cantata.
No. 4. The Napoleon of Beethoven's "Eroica" Symphony

"Ferdinando Cortez" was intended to flatter the vanity of the Spanish by presenting in a magnificent musical production a glorious moment of their national history. It was given in Paris just before the contemplated Spanish campaign, but the failure of the campaign in question caused Napoleon to take a dislike to the work and to forbid subsequent performances by decree. Spontini's scores are to-day forgotten; to our taste they are stiff and formal, an impression confirmed by their neglect of the amatory motive, yet no other composer has been as successful in reproducing in music the military grandeur and glory of the Napoleonic epoch.

Though Napoleon was susceptible to flattery his clear common sense at times objected to its too obvious expression. When Lesueur and Persius, in 1807, produced their miserable opera, "Le Triomphe de Trajan," it turned out to be so gross a eulogy of the Emperor, aside from its musical unworthiness, that Napoleon insisted that Fouché, his minister of police, must have recommended it for performance in order to gain favor.

Cherubini was too independent a character to become a favorite with Napoleon. When the latter, while still First Consul, told the composer that his music was "too noisy," Cherubini replied: "I suppose, Citizen Consul, you only care for music which allows you to think of

affairs of state without interruption." Hence Cherubini did not contribute to the musical glorification of the empire; but Lesueur, in his "Les Bardes" (1804), far superior, by the way, to his "Trajan," set to music the heroic legends of Ossian, which Napoleon held in such esteem, and as a recognition of the martial inspiration of his theme as much as that of his music, received from the latter a gold snuff-box with the inscription: "From the Emperor of the French to the Composer of the Opera, 'Les Bardes.'" Even when his works did not bear directly on his glory, Napoleon was often generous to the composer; witness Grétry, whose opera, "Richard Coeur de Lion," was associated with the last years of Louis XVI, and his patriotic hymns with the Revolution and who, notwithstanding, received the cross of the Legion of Honor and a good pension from the emperor.

Since the days of the First Empire the spirit of that great epoch has animated the military music of many an operatic score—Brüll's "Das Goldene Kreuz" and Donizetti's "Figlia del Regime" occur to us in this connection. In some, as for instance Ivan Caryll's comic opera, "The Duchess of Dantzig," the great conqueror treads the boards in person. But hitherto no composer has dared to set him to music. This has been reserved for our own day.

The Napoleon of Giordano's "Madame Sans-Gêne," which is to have its première at the Metropolitan Opera House next month, marks, it is believed, the conqueror's first appearance as a singing character in grand opera. It has already been pointed out that Napoleon's musical appreciation was political rather than artistic. When it must be further confessed that throughout his life he could scarcely carry a tune, the Italian master's venture seems a daring one. Yet if legend can make Napoleon a Prometheus-bound, chained to the rock of Saint Helena and suffering for the weal of humanity, why not let art give him a voice? The power of a master's inspiration may do away with the incongruity of fact and make the vocal utterance of his hero a relatively unimportant detail of the expression of his character.

It is this point of personal dramatic vigor and forcefulness on which the opinion Verdi expressed to Giordano in favor of Napoleon as an operatic hero, was in part based. His argument that Napoleon might sing in opera because *Rhadames* does, seems less plausible. *Rhadames* is an historical and operatic lay figure, just as Alexander or Julius Cæsar or Charlemagne would be. They are personages, not personalities. But Napoleon is still near enough our own

[Continued on page 11]

THUEL BURNHAM PIANIST



In Middle West and South November and December, 1914.

Boston Recital in January, 1915.

New York Recitals in March, 1915.

Steinway Piano Used

American Tour
November to April
1914-15

Management:
Harry Culbertson
Fine Arts Bldg.
CHICAGO, ILL.

VICTOR KÜZDÖ

Sole authorized exponent (in America) of the System of LEOPOLD AUER

(Teacher of Elman, Zimbalist and Parlow)

Studio: 560 West End Avenue, New York City

REBECCA

DAVIDSON

PIANIST

Management: WALTER ANDERSON, 171 West 57th Street, New York

A Complete Artistic Triumph

scored by

MRS. FRANK KING-CLARK

on the occasion of her
NEW YORK DEBUT
in Aeolian Hall, Dec. 8, 1914

WHAT TWO LEADING NEW YORK CRITICS SAY:

W. J. HENDERSON in

The Sun.

WEDNESDAY, DECEMBER 9, 1914.

MRS. CLARK'S RECITAL WINS HIGH PRAISE

Proves Right to Place Among
Best Artists at First Ap-
pearance Here

HAS REMARKABLE VOICE

Mrs. Frank King-Clark, an American singer hitherto unknown to local music lovers, gave a song recital yesterday afternoon in Aeolian Hall. Mrs. Clark is the widow of an American teacher of singing, Frank King-Clark, who was for years located in Paris and afterward in Berlin. She was his assistant in recent years, and for that reason did not appear in public. She came here without any preliminary heralding and without any undue ceremony walked quietly yesterday afternoon into a place among the best concert artists before this public.

Mrs. Clark is a splendid illustration of what a devoted pupil can get from an accomplished and faithful teacher. She has a remarkably beautiful natural voice of uncommon character. It is a mezzo soprano, with a strongly marked contralto quality and is particularly well suited to the duties of a song recital.

Her tone production is almost perfect. From the bottom of its scale to the top this voice sings every tone in the same place. Not one falls into the back of the throat; all are forward, smooth, round and clear. Hence the "registers" are perfectly equalized. Mrs. Clark has breath support which will be the envy of many ill-trained singers and she phrases with breadth and ease. Her tones are easily sustained and graded in her long phrases, and at no time yesterday did she seem to have exhausted her breath resources.

Her enunciation is of the first order in all four of the languages in which she was heard. She sang all her vowels purely in every part of her scale and indulged in no violent modification. She formed her words neatly and without interference with her tones. There was no difficulty whatever in understanding the text of her songs.

Her singing, however, cannot rest upon its admirable technic alone. For that reason it is pleasant to add that while she did not display any great depth of emotion she showed a fine mastery of style, fastidious taste, delicate and sometimes tender sentiment, and touches of archness and fancy. She began with "Quel Ruscelotto," which was well sung, but she gave the first disclosure of the full measure of her art in Rontan's "Se bel río," which was delivered with great beauty of style and expression.

Schumann's "Der Nussbaum," a good test in this town, where it is so often sung, had to be repeated after an exquisitely polished delivery. Her singing of the last line of the song in one phrase instead of two—as it is usually sung, to the detriment of Schumann's melody—was an excellent example of her application of her breath support to artistic purpose. "Jemand" gave her opportunity to show her delicate humor, while Tschalkowsky's "Pendant le Bal" and Moussorgsky's "Aux Bords du Don," both sung in French, revealed charming moods of poetic reflection.

On the whole, then, Mrs. Clark claims serious consideration as a singer who has the voice, the mechanism and the intelligence to give much pleasure to lovers of really good singing. She arrived quietly, but it is likely that her stay will be long. Kurt Schindler played the accompaniments with excellent taste.

RICHARD ALDRICH in

The New York Times

"All the News That's Fit to Print."

DECEMBER 9, 1914.

MRS. FRANK K. CLARK SINGS.

First Appearance of an American Singer
from Paris.

It is not often that expectations are so agreeably met as they were in the singing of Mrs. Frank King-Clark, who appeared in Aeolian Hall yesterday in a song recital. She is an American who has lived in Paris, a pupil and now the widow of an American who made a name for himself there as a teacher; and she herself has sung successfully in Europe.

Mrs. Clark has a contralto voice of power and not a little richness of quality; it is most agreeable when it is not used powerfully, and in mezza voce and piano it has real charm. Even more than the voice is her artistic use of it. It is admirably poised, admirably responsive to her demands upon it, free and spontaneous in emission and in its modulation to all degrees of power. Her breath control is unusually ample, and this, with the discernment and artistic intelligence that govern her singing, enables her to achieve beautiful results in phrasing.

The programme that Mrs. Clark presented yesterday showed that she has a real command over a large variety of styles. There are voices more sympathetic in quality than hers; but she made the fullest use of all it could be made to yield in music of the elder Italians; two beautiful old English songs, one arranged by Percy Grainger with much tact and one by Lane Wilson, a group by Schumann, a group of modern French and Russian songs in French, and another of American. In these languages Mrs. Clark's diction was good; there was fine and sensitive feeling for the varied emotional content of the songs, and there was success in delineating that content in performance. It was a recital that gave satisfaction to lovers of good singing.



Exclusive Management:
Concert Direction M. H. HANSON
437 5th Ave., New York City

CHICKERING PIANO USED

NAPOLEON AS A CREATIVE INFLUENCE IN MUSIC

[Continued from page 9]

time for us to feel humanly in touch with him. The intimate literature of the *mémoir* has even given us a sympathetic insight into the details of his private life, while *Rhadames* no more appeals to us in the same sense than does Cleopatra's Needle or the Sphinx.

It must be admitted that Giordano has displayed fine artistic reticence as regards the introduction of Napoleon in his score. His book (like the libretto Hamilton wrote for *Caryll's* score) is based on the play of Victorien Sardou; but the third and fourth acts of the comedy have been brought together to make the third act of the opera. It is in this third act that Napoleon makes his appearance, thus escaping any direct association with the lighter incident of the preceding ones. Here he comes forward as a principal in a great dramatic duet with *Madame Sans-Gêne*, the wife of Marshal Lefèvre, Duke of Dantzig. Again, in presenting Napoleon as a baritone, Giordano is quite in accord with historic verity. While by making the orchestra "play Napoleon, sing Napoleon and express his thoughts and emotions throughout the score," even though he himself be not on the stage, the composer has shown a keen sense of artistic truth. For artistic truth demands that the personality of a Napoleon dominate an operatic score with which it is associated, even when he is not on the stage. There can be no doubt but what Giordano has done all in his power to reconcile reality with operatic tradition, and his work will be looked forward to with keen interest. It is also possible that his grand opera may offer new proof as to the truth of the contention once expressed by Offenbach, that "the true charm of all martial music lies in its concealed eroticism."

Napoleon in Symphonic Music

Three symphonic works stand out among all others which owe their inspiration to the great Corsican's personality: the "Eroica" Symphony of Beethoven, the "Symphonie Funèbre et Triomphale" of Berlioz, and the "1812" Overture of Tschaikowsky. The "Eroica" may be called the greatest musical monument ever raised as a tribute to the overpowering personality of one man. Bie, in fact, claims that it is too great to be dedicated to Napoleon. It is quite possible to deny that the "Eroica" is program music in a strict sense of the word, and to discount the external suggestion in its music. The fact remains that it owes its creation directly to the feelings of reverence and admiration with which Beethoven regarded the then First Consul of the French Republic, the victor of Marengo. This "triumphant symphony on a gigantic scale, covering the widest possible range of emotion expressible in music" seemed to Beethoven a tribute justly due the liberator of Europe. The fact that the composer's dedication to "Bonaparte" was withdrawn when the news reached Vienna that the hero idealized as the champion of democracy had crowned himself Em-

peror, and that it was re-inscribed to the "memory" of a great man, in no wise affects the fact that it was inspired by the great man in the flesh. How inseparably the personality of Napoleon is connected with that of the "Eroica" is still further attested by Beethoven's own remark, when he was informed of the great Corsican's death at Saint Helena. He said, alluding to the "Marcia funèbre," "I have already composed the music for the occasion."

Berlioz's "Symphonie funèbre et triomphale," scored for an enormous military band and chorus, and inspired by the republicanism championed by the Bonaparte of the "Eroica," may be considered a sister composition springing from the same source.

And if the "Eroica" and the "Symphonie funèbre et triomphale" typify the Bonaparte of the Consulate, in the "1812" Overture of Tschaikowsky we meet the tragic victor of Borodine, the Napoleon of the Great Retreat. Tschaikowsky has been reproached with historical inaccuracy in introducing the "Marseillaise" as the Napoleonic theme in this work. There is not much merit in this contention. It must be remembered that both in the Imperial Guard and in the line of the grande armée were thousands of veterans of the campaigns of the Rhine, of Egypt and of Italy. It is not likely they would have forgotten the "Marseillaise." And during the Hundred Days it was frequently heard, though it is true that Napoleon preferred the hymns "Veillons au salut de l'Empire" and "Au sein de sa famille," when he became Emperor. The use of an old Russian hymn from Novgorod, "God preserve the people," in the "1812" Overture is admirable, but the introduction of the Russian national hymn a rank anachronism. While the "1812" Overture lacks subtlety it is well constructed, the triumph of Slav over Gaul is expressed in clear programmatic terms, and the ethereal peal of bells suggestive of the Kremlin lends a clever exotic touch to the brilliant orchestration.

There are of course other orchestral compositions which owe their inception to the Napoleonic influence, but these may be considered the most important.

Napoleon in Choral Music

Has Napoleon inspired any great works in the field of choral music? The answer must be "Only a few." With his own reign are associated Spontini's cantata "L'eccesa gora," celebrating the victory of Austerlitz, composed at the suggestion of Josephine, and performed in Paris in 1806. Then too, we have Lesueur's stately but brilliant Mass and cantata, which he composed for the ceremony of Napoleon's coronation in Notre Dame Cathedral, December 2, 1804. Strange to say, Lesueur did not see his opportunity of creating an essentially Napoleonic work, and in finding his inspiration in the unique character of the occasion. With a keen business eye to the possibilities of other coronations, and quite as though Napoleons were crowned every day in the week, he entitled his composition: "First Oratorio for the Coronation of Sovereign Christian Princes throughout Christendom, without regard to Creed." Méhul also wrote a "solemn four-voice mass for the coronation of Napoleon I" which, however, was never executed. But Napoleon's misfortunes as well as his triumphs inspired choral compositions. Various German composers celebrated his defeat at Leipzig in cantata form, notably Beethoven, with "Der Glorreiche Augenblick" (1814), and Spohr, whose dramatic cantata "Das Befreite Deutschland," composed in the same year, was written in honor of the event. And Carl Maria von Weber, while *kappelmeister* in Prague, (1813-1816) wrote his ten fine patriotic

choruses to texts from the German poet Körner's "Leyer und Schwert," including "Vater ich rufe dich," and Lützow's "Wilde Jagd," and during his Summer vacation in Munich in 1815, his cantata "Kampf und Sieg," composed in honor of Waterloo, and performed for the first time in Prague, December 22, of the same year.

While this work is frankly programmatic and portrays in tone the varying incidents of the battle-field, the movement of troops, the thunder of guns, the war-cries of the struggling hosts and the lamentations of the stricken, it rises far above the perfunctoriness of the ordinary tonal battle-picture because of its dramatic power. It contains some of the best choruses Weber ever wrote, makes use of the revolutionary hymn "Ca ira," "God save the King" and "Heil dir im Siegeskranz," and is, in every sense of the word, the musical superior of Beethoven's clever pot-boiler, "The Battle

of Vittoria," motived by an earlier victory of Wellington's.

In concluding a study of "Napoleon in Music" we naturally think of Berlioz's "Le Cinq Mai" (on Napoleon's death), for bass solo and chorus, written to Berger's poem and dedicated to Horace Vernet. It is one of the French romantic composer's most inspired compositions and, within restricted formal limitations, he shows himself at his best as a tone-poet and musical colorist. This composition as well as his cantata "L'Impériale" was the work of a devoted believer in Napoleon and in his legend. And, no matter how we may estimate the grey-coated figure which gave its name to an epoch in history, we cannot but be grateful to its influence in music, since it has called forth an "Eroica" Symphony, a "Symphonie funèbre et triomphale," an "1812" Overture, a "Kampf und Sieg" cantata and a mortuary ode such as "Le Cinq Mai!"

Lieurance, the Kansas composer, has taken down from the natives themselves and harmonized.

Mme. Randall Sings for Prisoners

ALANTA, GA., Dec. 2—Following Mme. Bianca Randall's appearance in Atlanta at the Auditorium, when she sang to an audience of more than four thousand persons, she sang at the Federal prison. Logan Martin, a prisoner, recorded the impression made by the singer in verse dedicated to her, describing the excellent qualities of her work, and the inspiration she afforded the convicts.

Philadelphia Operatic Society Elects New Officers

PHILADELPHIA, Dec. 7.—At a meeting of the Philadelphia Operatic Society, last Wednesday evening, the society was reorganized, a charter adopted, and the following officers elected for the ensuing year: President, Mrs. Celeste D. Hecksher; vice-president, H. A. Jameson; treasurer, Robert D. Stockton; secretary, William J. Parker; executive committee, Frank G. Ritter, Paul Volkmann, Chester A. Kratz, Edward V. Coffrain, Gustav A. Loeben. Wassili Leps was continued as musical director, a position which he has filled with the Operatic Society since the death of S. Behrens, several years ago.

A. L. T.

Mr. and Mrs. Francis Rogers Give Reception for Mme. Sembrich

Mr. and Mrs. Francis Rogers gave a small reception for Mme. Sembrich on Friday afternoon, December 4, at their residence, 115 East 53d Street. On the same night Mr. Rogers left for Lynchburg, Va., where, on the following evening, he gave a successful song recital, assisted by G. H. Wilson, of Washington, accompanist.

ENID TILLOTSON, WHO SINGS INDIAN SONGS IN INDIAN LANGUAGE



Miss Tillotson in Her Indian Costume

Singing Indian songs in the Indian language is one of the accomplishments of Enid Tillotson, a young soprano who has been engaged to tour the country next season. Miss Tillotson hails from Osceola, Ia., and she was prepared for her professional work by her sister Merle Tillotson Alcock, who is widely known as a concert contralto.

Miss Tillotson's voice is described as being a clear lyric soprano, very high and of fine quality. She has added to her repertoire the songs which Thurlow

"The perfection of Quartet Playing."—London Daily Mail.

The World's Greatest Chamber Music Organization, the

FLONZALEY QUARTET

Season 1914-15 Now Booking

Management, LOUDON CHARLTON, 868 Carnegie Hall, New York

CHRISTINE SCHUTZ CONTRALTO CONCERT ORATORIO

MANAGEMENT:

WALTER ANDERSON, 171 West 57th Street, New York



VICTOR HARRIS TEACHER OF SINGING

in all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

FLORENCE AUSTIN America's Violinist

Management
M. E. ROGERS
155 E. 18th St., New York
Tel. Gramercy 6223

HERBERT WITHERSPOON BASSO, Metropolitan Opera Co.

Available for Concert, Oratorio, etc.
Management Walfsohn Musical Bureau
1 West 34th Street: New York City
Studios: 148 West 72d Street, New York City

ANN IVINS

Lyric Soprano

Management: R. E. JOHNSTON
1451 Broadway, New York City

LUDWIG SCHMIDT

BRILLIANT YOUNG VIOLINIST

Mgt. R. E. JOHNSTON, 1451 Broadway
New York City

FRANCIS ROGERS

BARITONE—Recital, Oratorio, Concert

Management:
LOUDON CHARLTON Carnegie Hall
Also a few serious pupils at his residence-studio.
115 East 53d Street New York City

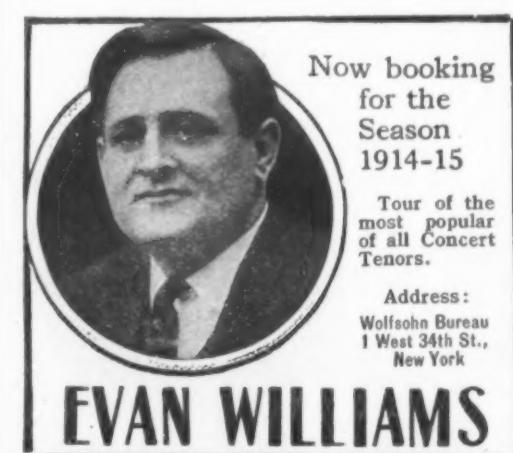
BAUERKELLER

Violinist

RECITALS

"He is to be ranked among the real artists."
—London Times.

Address c/o Musical America, N. Y.



Now booking
for the
Season
1914-15

Tour of the
most popular
of all Concert
Tenors.

Address:
Walfsohn Bureau
1 West 34th St.,
New York

EVAN WILLIAMS

ROSEMARY GLOSSOP Soprano

Concerts for 1914-15 now booking
Management, OSCAR CONDON
1111 Olive St., St. Louis, Mo.



OPERA THAT SCHUMANN SAID WAS WEBER'S "HEART'S BLOOD"

History and Plot of "Euryanthe" Which Metropolitan Company Is to Revive This Week After Twenty-seven Years' Absence from the American Stage

ALL that the average American music-lover knows of Weber's "Euryanthe," which the Metropolitan is to revive on Saturday afternoon, is the stirring overture, which together with the introductions to "Freischütz" and "Oberon" forms one of the stock-pieces of the symphonic répertoire. Those who have at some time or other delved into operatic history know further that the work has never enjoyed an altogether triumphant career owing to its poor libretto but that Wagner held it dear, esteemed it the choicest flower of Weber's creative fancy and was profoundly influenced by it in his own musical development. Composed in 1822 after "Freischütz" had swept Germany off its feet and inaugurated a distinctive German school of opera, it suffered from the popularity of the former though it was a more ambitious venture and in many respects deeper in musical inspiration. If the public was cold (the opera was brought out in Vienna), the critics were even worse. The opera was variously denounced and ridiculed. Weber had set great store by the work and the failure grieved him sorely. Shortly thereafter he contracted that tuberculosis which carried him off some time later in London after the composition and successful production of "Oberon." "It is his heart's blood, the very best of which he was capable," wrote the appreciative Schumann. "The opera cost him a piece of his life but it made him im-

mortal. From end to end it is one chain of sparkling genius."

"Euryanthe" has not been heard in New York since 1887 when it had four performances at the Metropolitan with a cast including Lilli Lehmann, Max Alvaray and Emil Fischer. Previous to that it was given a few desultory performances in the sixties at the old Wallack's Theater on Broome Street, so that the work is virtually unknown to the younger generation of operagoers.

An old French romance of the thirteenth century which had served as a theme for one of Boccaccio's tales and had been utilized by Shakespeare in his "Cymbeline," furnishes the basis of the plot. Remodeled by a certain Count Tressan in 1780, it was republished in a German translation at Leipsic in 1804 under the title "The History of the Faithful Euryanthe of Savoy" in a collection of mediæval romantic poems. Helmina von Chezy was the translator, and it was she who prepared the libretto for Weber. There is reason to believe that before putting it to music he considerably remodeled Mme. von Chezy's work.

Scene in Twelfth-Century France

The scene is laid somewhere in France during the beginning of the twelfth century. When the opera opens we are introduced to the king in a hall of his royal castle, surrounded by his courtiers and other retainers. His favorite, Knight Adolar, has returned from the war a hero, and is being greeted with enthusiasm. The beautiful Euryanthe, his betrothed, awaits him. Adolar, however, is envied by another knight, Lysiart, who hates him because of his success and fame and especially because he too desires the love of Euryanthe. He at once proceeds to create a doubt in the mind of Adolar as to Euryanthe's fidelity. Adolar indignantly repels his insinuations. "My life and fortune for Euryanthe's confidence," he exclaims, to which Lysiart replies that he will stake his heritage against Adolar's if he cannot prove that Euryanthe has been his. The challenge is accepted, whereupon the king demands what shall be the proof, "A testimony of her favor," is Lysiart's reply.

We find Euryanthe in the second scene, at evening, in the castle garden near a vaulted grotto. She voices her joy at the thought of Adolar's return. With her is

Eglantine, a lady of the court, and her bosom friend. Eglantine, however, is envious of Euryanthe's happiness as Lysiart is of Adolar's, because she loves the latter and knows that his thoughts are all for Euryanthe. But Euryanthe possesses a secret which, womanlike, Eglantine would know; why does she visit at midnight the dark vault in the grotto? Impetuous by Eglantine, Euryanthe reveals the secret hitherto known only to her and Adolar. Within that vault lie the mortal remains of Emma, sister of Adolar, who losing her lover, Udo, in battle, herself found death in a poisoned ring she wore. "No peace for me beyond the grave is possible," her spirit has told Euryanthe, "until this ring has been wet by the tears of innocence in utmost suffering and fidelity has rewarded evil with good." The discovery of the secret of the ring fills Eglantine with malevolent delight. Adolar has ignored her charms for those of Euryanthe, but she will be revenged by destroying all possibility of his happiness.

The second act opens with a soliloquy by Lysiart, who is maddened by jealousy and more than ever determined upon Adolar's destruction. Suddenly Eglantine comes from the vault; she has stolen the fatal ring of the dead Emma. Lysiart engages her as a confederate, and together they swear vengeance against Adolar. The scene then changes to the castle hall, where the King welcomes the arrival of Euryanthe. Presently Lysiart enters, and with an exultant air he claims the land and honors of Adolar, declaring himself ready to unmask Euryanthe's faithlessness. "The proof!" demands the King whereupon Lysiart produces the fatal ring and hands it to Euryanthe. "This pledge of love was given me by the loveliest hand," he says; "with grief I must return what I received without resistance." The unfortunate Euryanthe protests her innocence, but attempts no explanations, realizing that she has innocently betrayed Adolar's secret through her confidence in Eglantine. Taxed with this betrayal by Adolar she simply admits it, yet insists upon her fidelity. Unconvinced by her pleadings, Adolar surrenders his heritage to Lysiart and departs, taking Euryanthe with him "to where no eye shall see him again."

Deserted in a desolate and rocky glen, we find Euryanthe as the third act opens. Exhaustion has overcome her when a hunting party headed by the King ar-

rives. The King recognizes her, and asks her to come with him and atone for her guilt. Again she protests her innocence and forthwith explains how Eglantine had drawn from her the secret of the ring and used it to her undoing. The King promises her vindication and reconciliation with Adolar if her words prove true. Overwhelmed with joy, Euryanthe sinks fainting and is borne away as dead.

The Denouement

The peasants are celebrating under the leadership of their comrades, Bertha and Rudolf, in the fields adjoining the castle as the last scene opens. Adolar, who wanders by, presents a sorry contrast to their gaiety. It is the wedding day of Lysiart and Eglantine, and soon the nuptial procession arrives. Conscience-stricken, Eglantine is far from happy. Suddenly she imagines she sees the vision of the dead Emma. Then it is that Adolar approaches the guilty pair. Lysiart orders his knights to thrust the stranger aside, but raising his helmet Adolar reveals his identity to the consternation of all. He challenges Lysiart to mortal combat, and the latter is about to accept when the King intervenes. He tells Adolar that Euryanthe lives no more. In a mad outburst Eglantine proclaims her triumph and her crime. Enraged at her confession, Lysiart stabs her and she falls lifeless. In the midst of the excitement the hunters arrive bringing with them Euryanthe, who, seeing Adolar, falls into his arms. Their joy, they feel, is shared by the spirit of Emma, whose ring at last "has been wet with the tears of innocence."

The cast for the present revival will be as follows: Euryanthe, Mme. Hempel; Eglantine, Mme. Ober; Bertha, Miss Garrison; Adolar, Mr. Sembach; Lysiart, Mr. Weil; The King, Mr. Middleton; Rudolf, Mr. Bloch. Mr. Toscanini will conduct.

Kneisels Introduce Hungarian Quartet in New Haven

NEW HAVEN, CONN., Dec. 8.—Inaugurating the twenty-fifth season of the Yale Chamber Concerts, the Kneisel Quartet was heard on December 2 in Lampson Lyceum. An unfamiliar quartet by Kodaly evoked a controversy and proved interesting. Works by Schumann and Mozart rounded out the well-planned program, which was heard by a large audience. W. E. C.

PAUL DUFault
TENOR
Address, 339 W. 23rd St., New York City
Telephone 7731 Chelsea

J. H. N. FINNEGAN
TENOR soloist St. Patrick's Cathedral
Management: G. DEXTER RICHARDSON
501 Fifth Avenue
New York

THEODORE SPIERING
Violinist Conductor

Mr. Spiering returns to America after nine years of success as a conductor and teacher in Berlin

PRESENT ADDRESS:

Hotel Wellington, Fifty-fifth St. and Seventh Ave., New York

Katharine GOODSON
In America Jan.—April 1915
"A POETESS OF THE PIANO"
ANTONIA SAWYER, 1425 BROADWAY, NEW YORK
KNABE Piano Used

ESTABLISHED, 1857
PEABODY CONSERVATORY
HAROLD RANDOLPH, Director
BALTIMORE, MD.
Recognized as the leading endowed Musical conservatory of the country

MABEL GARRISON
The New Soprano of the
Metropolitan Opera House
"A Truly Remarkable Voice"
AVAILABLE FOR CONCERTS NOW AND ALSO DURING SEASON 1914-15
Management: R. E. JOHNSTON, 1451 Broadway, NEW YORK

MILDRED DILLING Harpist
ADDRESS: 27 E. 62nd STREET
TEL. PLAZA 6746

WILBUR A. LUYSER
CHEVE SIGHT SINGING SCHOOL
64 East 34th Street, New York
Phone 427 Murray Hill

Director of Sight Singing
Metropolitan Opera,
(8 yrs.)
N. Y. College of Music
Brooklyn Institute
Choral Direction
Metropolitan Life
Glee Club
Glee Club of Friends
ly Sons of St. Patrick
Orpheus Glee Club,
(Ridgewood, N. J.)

CONOVER PIANOS. CABLE PIANOS.

The Conover Piano

In Gold Coast West African Mahogany and in the Polished or the New Satin Finish

In Circassian or American Burl Walnut Either Satin or Bright Finish

NAME the three qualities of a piano for which the best teachers look and you have described the new Conover. But you have not done it justice until you have added this—Considering its excellence of workmanship, satisfying tone quality, and great durability, it is more moderately priced than any really great piano of today.

Liberal allowance made you for your used piano. Write today for our art catalog and the details of our easy payment plan.

The Cable Company

The world's greatest manufacturers of Pianos and Inner Player Pianos

WABASH AND JACKSON

CHICAGO

KINGSBURY PIANOS. WELLINGTON PIANOS.

ECHOES OF MUSIC ABROAD

Amsterdam's Famous Conductor, Mengelberg, Not Dead, After All, But on High Road to Recovery—Felix Weingartner to Conduct at Darmstadt Court Opera Only as a Guest for the Present—American Singers Active in Musical Relief Work in Berlin—Landon Ronald Makes Protest on Behalf of Artists Expected to Contribute Their Services to the Pestilential Charity Concerts—Kitchener's Army to Be Remembered as the Musicless Army—A Palestrina Celebration

IT now turns out that the report of William Mengelberg's death was, like the premature report of Mark Twain's demise, "greatly exaggerated." Many friends of the famous Amsterdam conductor have requested the London newspapers to make the correction. As a matter of fact, Mengelberg is now rapidly recovering from the results of the fall on his staircase that induced concussion of the brain, and, according to the London *Daily Telegraph*, he hopes soon to be able to resume his musical activities.

Such decidedly "previous" reports have at least one advantage—they enable a man to learn while he is yet alive how much obituary space the press would consider him worth as a corpse.

* * *

THE opera season in Boston having failed to materialize, Felix Weingartner and his American wife, Lucille Marcel, will not come to this country this year for their usual mid-Winter visit. And because of the war the date for the popular conductor's entering upon his regular duties as musical director of the Darmstadt Court Theater has been deferred. In the meantime, however, he will conduct occasional performances of opera there as a guest, as well as the Court concerts, at the second of which his new overture, "Aus schwerer Zeit," which had its first performance last month in Vienna, will be played.

* * *

IN the recent production of "Die Walküre" at the Deutsches Opernhaus in Charlottenburg, the first to be made of the second "Ring" drama at this house, there were two singers of interest to the New York opera public, the one because of her future here, the other because of his American birth and his past at the Metropolitan. Melanie Kurt, due at the Metropolitan in January, evidently won another success as *Brünnhilde*, more especially on the vocal side, although an experiment she made with the "Hojo-toho" call in holding and swelling on the last syllable was not artistically a happy one.

"To the ominous *Hunding* Robert Blass lent his sonorous bass," so runs the record. This is a record season at the Charlottenburg German Opera for the American basso who went out of the Metropolitan with the Conried régime.

At the Berlin Royal Opera there has been a revival of "Il Trovatore," with Hermann Jadlowker's *Manrico* as the central point of the public's interest. Claire Dux was the *Leonora*. As the *Count di Luna* a baritone who sang with the National Opera Company of Montreal last year made guest appearance. This was Max Salzinger, described as a guest from Vienna, which city, as a matter of fact, had been his home before he came to New York, where he received most of his vocal training. A Berlin reviewer commends the quality of his voice and his clear enunciation but finds his acting crude.

L. d'AUBIGNE

Teacher of Singing, Paris, France, will teach in New York, beginning on or before Dec. 1.

For terms and hours, address

Care of THE PLAYERS
Gramercy Park, New York

R. BERGER

Vocal Instruction and Complete Training for Professional Artists.

For many years 1st baritone at the Municipal Opera Houses of Hamburg and Breslau. Exercises with the Autovox. Special Summer Courses.

Studio: Pragerstr. 9, Berlin. Tel. Uhland 4903

Madame Aurelia Jäger

For 10 years Directress of the Metropolitan Opera School and the Brooklyn Master School of Singing. Has established an Opera School in Munich: Isabellastrasse 34/o.

TWO American singers long stationed in Berlin are members of a committee just organized in the German capital to arrange programs for the delectation of wounded soldiers being cared for there. The Americans are both of German extraction. Arthur van Eweyk, the baritone, hails from Milwaukee, while George

BOTH in London and Berlin the thoughtful in the music world are distressed over the charity concert evil that has been rampant in both these cities since the early weeks of the war. An outcry has been made in several quarters against the practice of calling upon concert artists to give their



Augusta Cottlow and Ferruccio Busoni

This picture of Augusta Cottlow and Ferruccio Busoni was taken early this season in Berlin, where the American pianist now makes her home. Miss Cottlow coached with Busoni during the last of her student years in Berlin, and when she gave her concert with the Philharmonic Orchestra there this Fall Busoni graciously conducted for her. One of the concertos she played under his baton was the Beethoven C minor Concerto, and Busoni himself played this work a few days later at his own concert. Miss Cottlow had an extended tour of Germany, Austria, Russia, Holland and Belgium booked for this season, but the war has necessitated the canceling of most of the engagements.

A. Walter, who has attained an almost unique position in Germany as a Bach tenor, lived in Hoboken before he went to Germany.

The committee proposes to guarantee to the various hospitals where the programs will be given that absolutely nothing that is inartistic shall be included, but, on the contrary, only real art in such combinations as may provide the wounded with truth, edification and diversion at the same time. Among the two Americans' associates on the committee are Georg Schumann, Willy Hess, Karl Klinger, Hermann Gura and Alexander Weinbaum.

MUSICAL jubilees in the war-involved countries are passed over with less attention in these troublous times than in normal years. It is probable that in times of peace an artist of Julius Lieban's standing in Germany would be the object of much festive celebration on the occasion of his reaching the fortieth anniversary of his stage début. As it is, the jubilee was but quietly observed by the tenor buffo whose *Mime* and *David* were for many years two of the most distinctive Wagnerian impersonations on the German stage.

By far the greatest portion of Lieban's long career was spent at the Berlin Royal Opera, and there a few years ago he came to the singular conclusion that his voice was developing into a bass and, accordingly, he made the hazardous attempt to add lower rôles to his répertoire. He soon realized his mistake, however, and a short time afterwards his long connection with the Royal Opera came to its inevitable end. A couple of years ago, after only a few months' interval, he passed over to the Deutsches Opernhaus in Charlottenburg.

stay its deadly course. The free services of all musicians are looked upon and considered to be the property of the charity concert-giver, and if any should be so bold as to pray for a small fee to pay for out-of-pocket expenses, they are dubbed "unpatriotic."

"The case of the artist is undoubtedly a pathetic one. The artist, as a rule, is not born in the lap of luxury. The musical education of a girl or boy has generally been paid for at considerable sacrifice on the part of the parents or some interested relations or friends. When the time arrives that the education is finished, that the student has developed into a promising young artist, then the real struggle begins. A few pounds are got together—nearly always blood money—to give the first concert, and we all know the results of that first concert! A great reception at the hands of personal friends who have been given tickets to be present, a few innocuous press notices, and the long, long waiting and hoping ensues.

"In the case of the specially qualified débutants, their reputation gradually spreads among artists and concert givers, and some lucky opportunity presents itself which brings them prominently before the public; their career is started, and it is up to them to 'make good.'

"Those who have not these gifts, and to whom an opportunity is never likely to come, are still content to work and hope and live in the belief that their time will come. These are the genius that society people so often take an interest in by allowing them to play and sing at their homes for nothing. They are rarely called upon to take part in charity concerts owing to their being unknown, and no attraction to the general public.

"On the other hand, the artist who has considerable reputation, gained by dint of long study, hard work, and many gifts, is an article of great value to charity concerts. As a matter of fact, it is very often most difficult for him to make both ends meet, but he has always to 'keep up appearances' and adopt the rôle of the successful man. He would never be offered a small fee for expenses, because he is a 'gentleman' and one would not like to 'hurt his feelings.' It is entirely forgotten that his stock in trade is his voice or his instrument. To have acquired a certain perfection in either has meant years of hard work and the spending of a great deal of money. The only means he has of recouping himself is to be paid to perform. And therein lies the whole problem of the charity concert.

"Let the artist be paid for his stock in trade, and leave him a free hand to give what he can afford to any charity he may think fit, just like any ordinary individual.

"This principle, oddly enough, is adhered to by charity concert-givers in regard to advertisements, printing, and the rent of the hall. It is but very seldom that one hears of the hall being given free or the printing being done for nothing; and there has never been a case that can be traced where newspapers have inserted advertisements free of charge. The only thing that draws the public to the hall is the performer, and he is the only factor that is asked to do something for nothing!

"The charity is nearly always largely benefited by these concerts; they are seldom or never a failure. Therefore it behoves all artists strenuously to resist appearing for nothing.

"We are in the midst of a terrible war. Hundreds of thousands of innocent people are going to be sufferers, or are actually suffering. Let it be well remembered that the musician, both successful

[Continued on next page]

J. ARMOUR GALLOWAY

(VOCAL STUDIOS)

Via Antonio Kramer, No. 4.
MILAN, ITALY.

Teacher of many of the best known SINGERS OF TODAY.
PUPILS "GUARANTEED DEBUT" IN OPERA IN EUROPE WHEN READY.

Concert-Bureau Emil Gutmann

Central Office: BERLIN, W. 35, am Carlsbad 33. Cable: Konzertgutmann

Representing: Bachaus, Battistini, Harold Bauer, Burmester, Bellincioni, Busoni, Casals, van Eweyk, Foerstel, Gittelson, Heinemann, Koenen, Messchaert, Rosenthal, Slezak, Spiering, Steinbach, L. Weidt, Weingartner, Weinmann and 200 other prominent artists and societies.

Management of FESTIVALS, CONCERTS, TOURS, in all Countries

ECHOES OF MUSIC ABROAD

[Continued from page 13]

and unsuccessful, is among the acute sufferers; that his lot is every bit as deserving of consideration as that of any other member of this great army of war victims.

"The nervous temperament that goes to the making of an artist makes him more sensitive than most of his fellow-creatures. He is more highly strung, more impressionable, more susceptible to outside influences than the average hard-working man. Therefore his sufferings will be keener and more acute."

* * *

OFFERING a few words in defense of variations as an art form, in the *Monthly Musical Record*, Francesco Berger notes that "there is no justification for ridiculing this class of music, as some living musicians do, because inferior composers have written inferior variations. You might as reasonably condemn poetry because some tradesmen advertise their wares by means of rhyming lines.

"Every great composer, without exception, has written some, and although ultra-moderns choose to speak of 'Veränderungen' and 'Metamorphoses,' these words are merely baptizing the old doll with a new name, for variations they still remain. You may go a step fur-

ther by asserting that the Counterpointists who altered their 'fugue subjects' by augmentation; by diminution, and by inversion, were unconsciously enriching our stock of variations. So that, backed by the Albrechtsbergers and Bachs of the past, we of to-day are justified in looking upon variations as a perfectly legitimate and accredited art form."

* * *

FROM the fact that when there is so much to be done and so little time to do it in the formation of regimental bands is out of the question. Kitchener's army is likely to be remembered as the musicless army, says the London *Evening Standard*. "Still, the adaptability of the new recruit and his attempts to make good the deficiencies in some form or another are remarkable.

"For instance, the other day I came across one of the new battalions route marching to the strains of instruments the tone and color of which, for the moment, puzzled me. Doubtless distance lent enchantment to the ear. The tune was, of course, the inevitable 'Tipperary,' but the effect, thanks to Nature's mellowing influence, was far from unpleasant, or for the matter of that, unmusical. Then round a bend in the road swung the motley clothed files, preceded by a band composed of mouth organs. Perhaps Joseph Holbrooke, who is ever in search of new color, will be grateful for the hint."

* * *

BY way of celebrating the 400th anniversary of the birth of Palestrina the Italian city that gave him to the world and its name to him will have a monument of the master unveiled. There has also been arranged for the occasion an exhibition of pictures and other personal souvenirs of the great composer. In the course of running these exhibits to earth a hitherto unnoticed portrait of him painted by Giambattista Morones has been brought to light in the National Museum in Innsbruck. J. L. H.

Josef Marx, the Graz composer, has been appointed teacher of composition at the Vienna Academy of Music.

GRIMM'S FAIRY TALES

E. R. KROEGER. Op. 82

Ten second grade teaching pieces embodying modern educational principles. The introduction of an illustrated story of each "Tale" quickens the student's interest and creates a desire to play with expression.

Haensel and Gretel



Copyright, 1914, by Hinds, Noble & Eldredge

See this set at your music dealer's, or let us send you thematic and descriptive catalog.

HINDS, NOBLE & ELDREDGE, Publishers
30 Irving Place, New York City

RUDOLPH REUTER

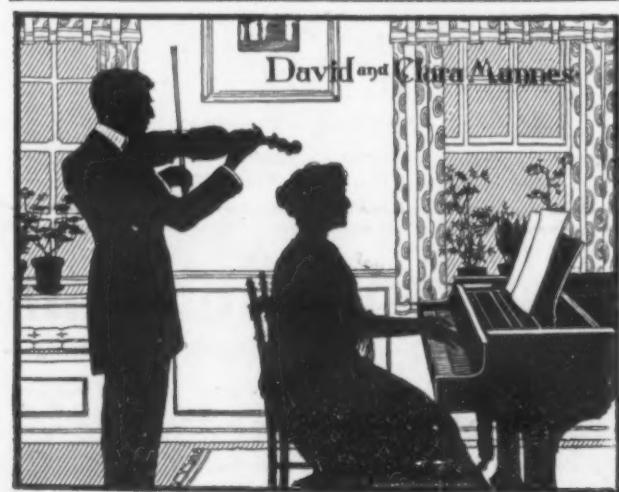


The Rising American Pianist

CHICAGO TRIBUNE:
"Superlative Technical Equipment; Brilliant; Discreet; Scholarly and Refined"

SOLOIST
Chicago Symphony Orchestra
Kneisel Quartet

is now under the management of
GERTRUDE V. O'HANLON
Cable Building Chicago



DAVID and CLARA MANNES

Recitals for the Violin and Piano
SEASON 1914-15

THE ST. LOUIS TIMES:

"It is impossible to speak of one of the Mannes without the other, as the features of their work that resulted in an evening of exquisite charm was the perfect sympathy that exists between them. There was never a moment when one instrument obtruded itself to the detriment of the other or claimed attention that was not its just due."

Management: HAENSEL & JONES, Aeolian Hall, New York

Steinway Piano Used

Nana Genovese Meets Accident as Horsewoman

Nana Genovese, the mezzo-soprano, who is an accomplished equestrienne, had a narrow escape recently when her horse took fright and almost met in collision with an automobile. Although not severely injured, the singer received some bruises which compelled her to cancel a number of her concert dates. Mme. Genovese is an authority on horses. She has raised thoroughbreds and is the owner of four magnificent specimens which she brought over from Italy. Among the quartet is her famous "Bebe," and it was this superb animal that was responsible for the recent accident.

Reception to Mme. Fremstad at the MacDowell Club

About 400 musical persons attended a reception given to Mme. Olive Fremstad on December 8, at the MacDowell Club. President Frederick A. Stokes and his wife received the guests. They were assisted in this capacity by the painter, John W. Alexander, and Mrs. Alexander. Many of the most prominent composers and soloists in New York came to honor the former Metropolitan star.

Recital of Women Composers' Music at Quincy, Mass.

QUINCY, MASS., Dec. 4.—Edith Cary Page, soprano, gave a lecture recital of women composers last evening in Alpha all. Part I of her program was confined to Boston women and included Mrs. H. H. A. Beach, Edith Noyes Greene, Mabel Daniels, Margaret Lang and Emma W. French and some of their representative songs. Other women of whom Mrs. Page spoke and whose music she sang were: Cécile Chaminade, Mary Turner Salter, Teresa Del Riego, Carrie Jacobs Bond, Liza Lehmann, Harriet Ware, Alicia Scott, Jessie Gaynor, Amy Woodford Finden and Alicia Needham. Mrs. Page spoke interestingly of each composer, and her clear soprano voice was shown to advantage in her artistic delivery of the various songs.

W. H. L.

Sorrentino to Return from Europe

Umberto Sorrentino, the tenor, who has been in Europe for some time, is expected to arrive shortly and will appear in the Steinert series of concerts beginning December 29 in Providence, Worcester and Portland, and later in the season will sing in Pennsylvania.

FLORENCE HINKLE

The American Soprano

WHAT WESTERN PAPERS SAY:

MISS HINKLE SCORES HEAVILY
"Seldom have we heard such a delightful voice as Miss Hinkle possesses—a voice of absolute purity and of the rarest timbre. Her exquisite interpretation which was richly enhanced by resourceful technical control, evidenced a thorough artist. Miss Hinkle's French is delightful and she displayed unusual diction in her group of four songs."—EVANSTON INDEX.

"Miss Hinkle's voice is a soprano of rare purity and much charm, and it is used in the skillful manner that at once betokens the routined artist."—EVANSTON DAILY NEWS.

MISS HINKLE GIVEN A MAGNIFICENT OVATION

"It was good to hear in the singing of Miss Florence Hinkle all the rare beauty of voice, all the admirable technical control, all the intelligence and genuinely musical feeling that have heretofore won high praise for her singing. Miss Hinkle has always been noted for her clear enunciation and it proved to be one of her chief charms on last Wednesday evening, and added to this her clarity of tone, the beautiful flexibility of her voice and the power of coloring it make one realize the justice in the universal opinion that she holds first rank among the singers of the day."—BATTLE CREEK ENQUIRER.

MISS HINKLE SCORES HEAVILY

"One of the rarest voices ever heard in Battle Creek was displayed at the Congregational Church last evening when Miss Florence Hinkle made her first appearance locally under the auspices of the Symphony Orchestra. Miss Hinkle charmed the most critical of her audience by the wonderful clarity of tone, her splendid technique and her warmth of expression. All her songs were greatly enjoyed and if there were any favorites in the English group they were an old Irish 'Lullaby' and Ward-Stephens' 'Summertime,' which were greatly appreciated for their own merit and because they led Miss Hinkle into singing the dear old Scotch song, 'Comin' Through the Rye.'—BATTLE CREEK DAILY MOON.

FLORENCE HINKLE, "MADE IN AMERICA," RECEIVED AN OVATION HERE LAST EVENING

"Never has a more satisfactory artist appeared in Battle Creek than Miss Florence Hinkle, soprano. Miss Hinkle possesses that rare combination so seldom found, talent of a high order and at the same time great personal charm."—BATTLE CREEK DAILY JOURNAL.

WOLFSOHN MUSICAL BUREAU

1 West 34th Street

NEW YORK

WILLIAM SCHUSTER

Director
OPERATIC DEPARTMENT
of the

ZIEGLER INSTITUTE OF NORMAL SINGING, INC.

Metropolitan Opera House Building

1425 Broadway

New York

KEYES

Contralto

(Chicago Opera Co.)

AVAILABLE ALL SEASON FOR CONCERT AND ORATORIO
WOLFSOHN MUSICAL BUREAU, 1 WEST 34th STREET, NEW YORK

MRS. MAUDE T. DOOLITTLE PIANIST
Instruction
10 Years at Oberlin Conservatory
473 W. 158th St., N. Y.

ST. LOUIS WELCOME AT SPIERING RETURN

**Noted Conductor's Native City
Hears Him as Soloist with
Zach Forces**

ST. LOUIS, Dec. 12—A substitution of soloists in this week's pair of St. Louis Symphony concerts served to introduce to Symphony patrons an American violinist, a native St. Louisan, Theodore Spiering. It has been ten years or more since Mr. Spiering played here and in that time he has advanced markedly in his art and scholarly interpretation. As a medium of his delightful playing he chose the Bruch G Minor Concerto, which he played with spirit and fine insight. He exhibited an excellent tone quality and played with much sincerity. For the symphony Max Zach took the Schumann Symphony in C Major. The *Adagio* movement was especially well played. The other two works of the orchestra were George W. Chadwick's dramatic overture "Melpomene" and Rimsky-Korsakow's "Caprice Espagnol." The former was new to St. Louis. The orchestra was never in finer form.

The St. Louis Orchestra Club gave its first public performance of the season last Thursday night. This organization is composed of nearly 100 men and women, all amateurs under the leadership of Mr. Frank Gecks. This program contained Beethoven's Overture "Lenore," No. 3, the *Adagio Cantabile* and *Minuet* movements from the same composer's "Jena" Symphony, the Sibelius tone poem, "Finlandia," which was very well performed, and two movements from the Saint-Saëns "Scènes Algériennes." The soloist engaged for the concert was suddenly taken ill and Mary Allen, a contralto of local prominence, took her place on short notice. She sang an aria from "Samson and Delilah" and a group of three songs. H. W. C.

Brilliant Success in New York Made by



Photo by Matzen, Chicago

**HAROLD
HENRY**
Pianist

His playing bespeaks an exalted soul and a powerful intelligence.—*Mr. Halpenson, Staats Zeitung*, October 30, 1914.
The Schumann Sonata and the Chopin Fantasy were enjoyable from start to finish. Good taste is one of the rare qualities for which this pianist is conspicuous.—*Mr. Finck, Evening Post*, October 30, 1914.
Played the Franck composition excellently. In this he put forth the best resources of his art, which has grown since last season in firmness and in the scope of its tone and color. There were genuinely beautiful moments of technic and tone in the Franck music.—*Mr. Henderson, Sun*, October 30, 1914.
It was at this point (the last group) that the performer became the poet at the piano.—*Evening Telegram*, October 30, 1914.
An artist who evokes from his hearers not only respect for his accomplishments, but who absolutely captivates him as a result of his manifold endowments.—*Morgen-Journal*, October 30, 1914.
His program demanded an intelligence and an appreciation of certain things that are outside the conventional pianistic repertory.—*Mr. Aldrich, Times*, October 30, 1914.
He knew how to take the listener into the ideal world of the composer.—*Revue*, November 1, 1914.
Displayed the same unfailing technique, delicate touch and singing tone shown on his first appearance.—*The World*, October 30, 1914.
His playing throughout was clean-cut and his tone delicate. His audience manifested much pleasure throughout the recital.—*Tribune*, October 30, 1914.

For terms address
426 FINE ARTS BUILDING,
CHICAGO.

EXPLORES CHINESE MUSIC FOR BOSTON SCHOOL'S PLAY



Participants in Original Chinese Pantomime, "The Willow Pattern Plate," at the New England Conservatory. Left to Right, Top: H. Read Williams, Margaret Gulesian, Harold Stewart, Everett Glass, Ronald Greene. Bottom: Lee Estabrook, Elizabeth Cohen and Mia McNemer

BOSTON, MASS., Dec. 13.—An original Chinese pantomime, "The Story of the Willow Pattern Plate," was given its première by the dramatic department of the New England Conservatory of Music on December 4 and 5, in Jordan Hall. The scenario was written by C. D. Gilbert, and Charles P. Scott composed the music, which reveals a close study of old Chinese notions of melodic and harmonic aptness.

Students at the school of the Fine Arts Museum designed the stage settings and costumes and this marks the first instance of co-operation between the art students and pupils at the conservatory. An audience which taxed the hall's seating capacity applauded the novelty heartily. Active participants in the playlet were Everett Glass, Margaret Gulesian, Harold Stewart, Elizabeth Cohen, Mia McNemer, Lee Estabrook and H. R. Wilkins.

LOS ANGELES WOMAN'S ORCHESTRA OPENS SEASON

Classic Music in Schoenfeld Program—
Evan Williams and Theodore Bendix Gamut Club Guests

LOS ANGELES, CAL., Dec. 7.—Henry Schoenfeld brought out in concert last week what is claimed to be the largest permanent woman's orchestra in the country. The Los Angeles Woman's Orchestra numbers fifty players and this was the first concert of its twenty-third season. The program included the Gluck "Iphigenie in Aulis" Overture, the Bizet "Arlésienne" Suite, No. 1, the Mozart D Major Symphony and a pretty Nocturne by Mr. Schoenfeld for string and flute. The soloist was Marjorie Nichols, in the Grieg concerto, well supported by the orchestra. She showed a clean clear technique, which spoke well for her instructor, J. A. Anderson.

Evan Williams and Theodore Bendix were the guests of honor at the Gamut Club at its December dinner. Each proved a clever after-dinner speaker, and Mr. Williams in addition sang two Canadian songs. Other guests offering musical numbers were Mr. Davis and the Misses Davis, of Kansas City; Leo Sachs, violincellist of the Theodore Bendix Quartet; Francis J. Tyler, recently of the Sheehan Opera Company; Ray Crittenden and Thomas Govan, baritones, and the DeLano Guitar Quartet.

Los Angeles Music Teachers' Association elected the following officers at its annual meeting, December 4: President, Vernon Spencer, re-elected without opposition; vice-president, Mrs. Gertrude Parsons; treasurer, William H. Mead; James W. Pierce and Beresford Joy, secretaries; chairmen of committees: Frank H. Colby, membership; William H. Lott, finance; Elizabeth J. Eichelberger, program and press; Mary L. O'Donoughue, house; Charles E. Pemberton, auditing.

The president's report showed that the association's debt has been much reduced and probably will be wiped out this year.

The Lebegott Orchestra of forty-five players is giving fine programs at its semi-monthly Sunday afternoon concerts. The last one included the Ippolitow-Ivanow "Caucasian Sketches," Goltermann; 'cello concerto, Walter Ammann; a Beethoven Minuet; Intermezzo, Wolf-Ferrari; "Faust" aria, Mrs. Lebegott, and "Semiramide" Overture. W. F. G.

AN ALMA GLUCK DÉBUT

Soprano Delights in First Hearing at Grand Rapids

GRAND RAPIDS, Dec. 12.—Alma Gluck made her initial appearance in Grand Rapids Thursday evening under the local management of the Mary Free Bed Guild of the V. B. A. Hospital. Mrs. Gluck made an ingratiating impression at once by the charm of her personality and beautiful voice. She was at her best in her dramatic work, especially Rachmaninoff's "Peasant Song." Her "Chanson Indoue" by Rimsky-Korsakoff, most exquisitely done, she repeated.

Miss Gluck was assisted by Leon Rennay, baritone, who sang two groups of songs. Wilhelm Spoor, accompanist, provided good support. E. H.

ZOELLNER QUARTET'S ENGAGING PROGRAM

Milhaud and Samazeuilh Quartets
Played at Aeolian Hall—
A Notable Ensemble

Undismayed by the torrents of rain which had been afflicting New York for the last week the Zoellner Quartet appeared on Sunday evening, December 13, at Aeolian Hall, giving the first of its two New York concerts of the season.

On this occasion this organization, which has made an enviable place for itself in this country's musical life, offered a splendid program, Darius Milhaud's Quartet, followed by Beethoven's Quartet, op. 18, No. 2, and Gustave Samazeuilh's Quartet in D.

On Monday evening of last week the Flonzaleys played the first two movements of the Milhaud work, the qualities of which were recorded in the last issue of this journal. Why the other two movements, *Grave*, *soutenu*, and *Vif, très rythmé*, were not performed was made the subject of much speculation. The Zoellners gave the first complete performance of the work. This Milhaud quartet—which is unquestionably the greatest string quartet that has come out of France since Debussy's Op. 10—is a unit and to get its composer's message it is necessary to hear all four movements. Incidentally it may be mentioned that the third movement, *Grave, soutenu*, is the biggest of the four. Here M. Milhaud has written an elegy, poignant in its inflections and moving in the intensity with which the song of mourning is uttered. One of the most stupendous climaxes imaginable is achieved through the never failing power of rhythm, which so few composers realize. The last movement is perhaps not as fine.

The quartet played the work with a remarkable virtuosity. The weather had its inevitable effect on the strings, and at moments the intonation suffered. But this was negligible in relation to the masterly performance which the four players accomplished. Those who do not like modern music had much enjoyment in the Beethoven which was played with true distinction, splendid ensemble and a nice appreciation of its limited lines. As for the Samazeuilh, which had its first New York hearing on this occasion, one can only express a wish that it might have been heard on another evening. Coming after the amazing Milhaud work, which made an indelible impression, it sounded a bit labored. There is always this danger when a composer writes a whole work on a motto theme which he transforms and retransforms countless times. This M. Samazeuilh has done. There are fine moments in it, and had it been heard as the only modern work on a classical program it would doubtless have been accorded much praise as good modern French music. After the Milhaud it could not exert its power. It was played admirably, with brilliance and finish.

A. W. K.

"Italian Night" in Montclair Series of Peoples' Free Concerts

MONTCLAIR, N. J., Dec. 8.—The third of a series of Peoples' Free Concerts at Hillside Auditorium was given over last night to Italian music. Many of the auditors, who consisted principally of Italians, came to the concert in working garb. Their applause was intelligent, although a trifle over-enthusiastic. Selections from favorite Italian operas were performed by Michael Belfatto, tenor; H. F. Zimmerman, violinist, and Luigi Prestofilippo, pianist.

W. F. U.

CITTELSON VIOLINIST

GLENN DILLARD GUNN, the eminent Chicago critic, says:—"Frank Gittelsohn's performance of the Brahms' Concerto with the Chicago orchestra was the notable event of the season, thus far. Not since Elman's début has the attention of the musical world been similarly challenged. This remarkable young American has the musical authority of a master. His tone is wonderful in its flexible beauty; his rhythms rebound with resilient impulse; his command of the mere mechanics of his instrument is so complete that the listener gives it no thought. In short he must take rank with the great ones."

WOLFSOHN MUSICAL BUREAU, 1 W. 34th Street, NEW YORK

WILLIAM

SIMMONS

AVAILABLE SUNDAY EVENINGS

BARITONE

76 West 68th Street, New York
TELEPHONE, COLUMBUS 4316

NEW BOOKS ON MUSICAL TOPICS

THE unbounded thanks of all English-speaking music-lovers are due Alice Benedict Seligman for her admirable translation of Lilli Lehmann's Memoirs ("My Path Through Life"), one of the most commandingly great musical autobiographies ever written. It appeared in German last year, so that little time has been lost in putting forth the English version.

Lilli Lehmann was and is one of the noblest, most aristocratic and fervent souls that ever consecrated themselves to the art of interpretation. She is the greatest singing actress that Germany ever gave the world, the most idealistic, practical and consummately versatile. The self-revelation of a spirit fired even in her venerable years with so exalted an artistic zeal must inevitably prove a document of high and communicative inspiration; and such, in truth, is the present volume. There is a radiance and a beauty in this artist's outlook on life that lends her record of it a broad human value far surpassing the average work of the kind.

In a brief but eloquent preface, Mme. Lehmann summarizes this philosophy and propounds her attitude so simply and directly that a few passages of it call for quotation. "The artist," she observes, "who strives as such to fulfil his mission may not forget that he has an equally earnest task to perform as a simple human being. He should be a worshipper of Nature, whose ever-new marvels are disclosed to him only to lead to the innermost truths, to mildness, goodness, charity and justice toward everything that lives. * * * He should endeavor to promote the universal welfare * * * he takes upon himself as an artist to aspire to the highest in art, to become worthy of it by complete self-sacrifice, as he assumes the duty of attaining to the noblest in human life. His deeds, intellect and will must witness eloquently to his worth to all those who stand near him or who gaze upward at him with admiration. Only thus can he discharge a small part of the great debt he owes for all that Nature permitted him to attain as artist and man, and render the thanks due those who stood by him loyally or who influenced his artistic and human development."

On these principles Lilli Lehmann has directed her life; and their influence permeates her book.

One is at loss to determine whether the incidents of this life or the sheer charm of Mme. Lehmann's narration of them are the more absorbing. As a piece of literary craftsmanship the work is first and last a sheer delight in its fluency, its grace of style, its unaffected sincerity and frequent touches of deft humor. And how rich and varied in experience her life has been! One fact is preponderant—from her earliest days she labored unremittingly for artistic self-perfection. And from this toil neither the glamor of success nor the bitterness of adversity has ever alienated her a hair's breadth.

To point out even a small fraction of the superlatively interesting details re-

* * * "MY PATH THROUGH LIFE." By Lilli Lehmann. Translated into English by Alice B. Seligman. Cloth, pp. 510. Published by G. P. Putnam's Sons, New York, 1914.

counted would occupy far more space than is here available. But if anything stands out with pre-eminent conspicuousness it is the pages dealing with Lilli Lehmann's participation in the Bayreuth Festivals of 1876, the contrast between the Bayreuth of the first "Nibelungen" cycle with that of 1896, and the singer's American visits. Those who continue to worship the Bayreuth fetish should not fail to read what is said of the sad deterioration which the Festspiele have shown under the guidance of Cosima Wagner, whose methods, tyrannically enforced, are so often a direct negation of the composer's purposes, explicitly set forth in 1876. Mme. Lehmann's love for America is sincere and abiding and she ventures upon one comparison after another to the disadvantage of her own countrymen.

"My Path Through Life" is a beautiful and moving piece of literature. No musician must fail to read it and all who acquaint themselves with it will derive a high artistic stimulus therefrom.

H. F. P.

* * *

FEW, indeed, are there among American concert singers who possess the ability to put forth so admirable a volume as has Francis Rogers, the baritone, in "Some Famous Singers of the Nineteenth Century." The material included in the little book appeared first serially in a monthly music journal issued in this city by H. W. Gray, the music publisher, who now offers the collected articles in book form.†

Mr. Rogers might have set himself the task of telling us on paper "how to sing." It has been attempted time and again by singers of repute. But this American artist has not allowed himself to fall into the trap. Futile is it to attempt to put the art of singing into cold type, and Mr. Rogers has given us a far more valuable work in this study of the shining lights of the singing world from the days of Manuel Garcia and in the conclusions he has drawn at the close of his researches.

There are eight chapters—"The Two Manuels Garcias," "Marie and Pauline Garcia," "Catalani and Pasta," "Luigi Lablache," "Three Tenors—Giovanni Battista Rubini, Adolphe Nourrit, Gilbert Duprez," "Sontag and Lind," "Grisi, Mario and Tamburini" and "Some Conclusions"—a remarkable survey, indeed, of the art of singing. Mr. Rogers describes the careers and characteristics of these stars of another day in a just and unbiased manner, disclosing their weak points as well as the qualifications that made them the idols of their audiences.

Who will not applaud Mr. Rogers for setting down in his discussion of the younger Garcia the following: "As a matter of fact, the discovery of the laryngoscope has probably been a detriment to the art of singing, because it was the origin of the school of teaching that believes, erroneously, that the human voice is, after all, only a piece of ingenious mechanism, susceptible of development and control by purely physiological methods." We have been waiting for someone to say this and Mr. Rogers's volume abounds in similar admirable bits of observation. In the chapter on Lablache, Mr. Rogers comments on "what a Hans Sachs, what a Wotan and what a

† "Some Famous Singers of the Nineteenth Century." By Francis Rogers. Cloth, pp. 128. The H. W. Gray Company, New York. Price \$1.00.

Falstaff he would have made!" had he been born forty years later.

The student of singing cannot fail to derive great benefit from knowing about such men as Duprez, Nourrit, Rubini; about Sontag, Pasta and some of those other singers whose names are not so familiar to us of the twentieth century as are those of Pauline Viardot Garcia, Malibran, Lablache, Jenny Lind *et al.* Their lives, while for the most part not unusually eventful, were, nevertheless, full of things which have a meaning for the aspirant for vocal honors.

In "Some Conclusions," the author has much to say that proves his common sense and soundness of artistic views when he says that "mere beauty of voice is by no means rare; what is rare is the effective will to develop the voice to its utmost capacity," he hits the nail on the head. That is the crux of the matter. Vigorous health for the singer is also important. On the other hand, one may object to the expression, "an untuneful voice." Just what is meant by this may be surmised, but it is not an apt descriptive. Mr. Rogers also says: "What is best in vocal technique we owe, therefore, to the Italians; to the French we owe that part of technique that concerns 'L'art de bien dire'; to the Germans we owe nothing."

It is difficult to understand how an artist of Mr. Rogers's stature can make the last statement. Those who believe it must repudiate all free *arioso* singing of the Wagner type and of the music-drama of modern Italy and France. What is the declamatory style of Puccini, of Charpentier or even the suppressed accents of Debussy in his "Pelléas" based on, if not the Wagner manner of treating the voice? And those of us who have read Wagner's writings on how he wished his music to be sung know that he was violently opposed to explosive singing, that he believed in *bel canto* as he believed in his art itself. The public looks on Italian singing as the *only* kind. Let us not have musicians who should know better make the same mistake.

A. W. K.

* * *

THERE is a pathetic irony in the appearance from the press of the John Lane Company of William Gorham Rice's volume on "Carillons of Belgium and Holland" for possibly more than one-half of the finest belfries containing these unapproachably beautiful sets of chimes, of which Mr. Rice has written with an affection which all who have been charmed by their music can share, are today reduced to irretrievable ruin through the Belgian invasion. There are photographs aplenty in this book of the picturesque cathedrals wherein the carillons were to be found, but these priceless architectural jewels are either destroyed or seriously damaged by bombardment. Whether any form of restoration will ever be possible can scarcely be known at present.

* * * "CARILLONS OF BELGIUM AND HOLLAND." By William Gorham Rice. Cloth, pp. 232. Published by the John Lane Co., New York, 1914. Price \$1.50 net.

CHARLES GILBERT SPROSS
PIANIST-ACCOMPANIST
COMPOSER
Address: 38 W. 129th Street, NEW YORK

GEORGE H. MADISON
BASSO
Oratorio, Concert, Recital.
447 High St., NEWARK, N.J.

ARTHUR ALEXANDER

TEACHER OF VOICE. Pupils taught from the beginning to the final preparation for the concert or operatic stage. Address: L. LILLY, Secretary, 6 East 81st St., New York

Mr. Rice asserts that there had previously existed no work on carillons; of this fact the assistant keeper of the British Museum had assured him. So he explored not only the carillon towers of the Low Countries, but the libraries of Antwerp, Brussels, the Hague, Amsterdam and Paris as well. He was also materially assisted by Josef Denyn, the great carillonneur of Malines. His book, delightfully entertaining, occupies itself with the character and history of each of the famed carillons and discourses feelingly of the superlative charm of their music, which derives an additional loveliness through its harmony with the irresistible charm and quaintness of the surroundings. It is an extremely welcome book, however melancholy the interest which now attaches to it.

H. F. P.

* * *

FROM the press of Novello and Company, Ltd., in London, comes a book by Jamieson B. Hurry, M.A., M.D., dealing with the famous tune "Sumer is icumen in." In the preface one is informed that this discussion and description of the madrigal was "originally published at the time of the unveiling at Reading Abbey of a memorial tablet bearing a facsimile of the Canon." Mr. Hurry has made careful research into the origin of the tune and has written about it in a manner which cannot fail to hold attention. The book has historical value and should be in the library of all serious musicians, for whom the old English madrigals have a significance. A. W. K.

Johannes Sembach
TENOR

METROPOLITAN OPERA CO.
of NEW YORK

Recently engaged for

The Royal Opera of Vienna
" " " Dresden
" " " Berlin
Paris: Theatre Champs Elysee
Covent Garden of London

NELLE BOUTELLE
Prima Donna Soprano
IN SONG RECITALS

Personal Address:
578 Madison Ave. NEW YORK

MARGARET HARRISON
Soprano
15 East 10th Street New York

The Oldest Chartered Women's College in the World
WESLEYAN
COLLEGE-CONSERVATORY OF MUSIC
JOSEPH MAERZ, Director
JAMES R. GILLETTE, Organ and Theory
Large Faculty of Specialists in All Departments. Unexcelled
for Atmosphere and Musical Advantages. MACON, GA.

Teacher of Singing

Pupils prepared for
Concert, Oratorio and Opera
STUDIO:
100 Carnegie Hall, New York

FRANCES McLEAN Soprano
CONCERT ORATORIO RECITAL
In America, Season 1914-1915

Personal Representative:—MRS. M. E. STEWART
Suite 1138-39-40-41 Aeolian Hall, Tel. Bryant 7325

LAMBERT MURPHY TENOR
Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York

ERNEST HUTCHESON
In America, Season 1914-1915

STEINWAY PIANO
Management, Loudon Charlton, Carnegie Hall, N.Y.

Teacher of Florence Macbeth
and many other prominent artists
and teachers.
STUDIOS: 318 W. 82d St.
New York. Tel. 8537 Schuyler

YEATMAN GRIFFITH

OSCAR SAENGER

NEW KORNGOLD WORK HEARD IN NEW YORK

His "Sinfonietta," Played by Philharmonic, Marks Advance in Boy-Composer's Art

Erich Korngold is now in his seventeenth year and is, therefore, scarcely entitled to further classification in the category of infant prodigies. At this age Schubert wrote "Margaret at the Spinning Wheel," while Mendelssohn, when scarcely older, produced the deathless overture to the "Midsummer Night's Dream." Either of these achievements was more considerable and of an influence vastly more far-reaching than anything the precocious Viennese youngster has done thus far, great as has been the critical hubbub raised over his efforts along lines of musical thought of the most sophisticated, *fin-de-siècle* variety. But it is probable that a nature like Erich's welcomes judgment unconditioned by thoughts apologetic, as it were, of his juvenile prodigieship. Such judgment European critics have shown themselves disposed of late to accord him—and that in nothing as much as his "Sinfonietta," which was applauded unstintedly in Vienna and Berlin before the war and which had its American introduction at the concert of the New York Philharmonic in Carnegie Hall, Thursday evening of last week.

Speaking of the prospective Philharmonic novelties of the season Mr. Stransky remarked shortly after his return from abroad that this "Sinfonietta" was a work of such high qualities that, had it been fathered by Strauss himself, he would have marvelled at it. That his enthusiasm for it is unquestionably great and sincere was plain in the superlative care and affection wherewith he read every bar of the composition and which he readily communicated to his orchestra. But, in spite of Mr. Stransky's evident devotion to this music and the unsurpassable performance of the Philharmonic, the work failed to carry the conviction of greatness or anything approaching it. There was ample appreciation of players' and conductor's efforts, but the applause provoked by the composition itself was tepid.

The diminutive title of the work is misleading. In reality it is of full sym-

phonic dimensions. There are the customary four divisions, none of which departs very radically in form from time-consecrated models, and they consume about three-quarters of an hour in performance.

On the other hand, young Korngold's musical moods would appear in it to have softened perceptibly since he put forth the monstrous but fascinating Violin Sonata, which Adele Margulies and Leopold Lichtenberg played last season and which was the last work of his heard in New York. The "Sinfonietta" is by contrast extremely reticent in harmonic effect and suave in melodic idiom. It has relatively little of that inordinately rude stress and rasping vigor that have marked most of the boy's previous writings. Conversely, one observes a greater clarity of speech, surer musical sense and restraint in the scheme of dissonance. The boy still lacks a feeling for proportion and his score is weighted with excesses of redundancy.

In orchestration Korngold has displayed reasonably good appreciation of balance and modern color values. There are some piquant touches such as the use of the celesta for *forte* chords. In melodic invention he has displayed neither originality nor distinction, and while there is melody in abundance it is mostly saccharine. Waltz themes dominate the first movement, which is, all told, an elaborate symphonic waltz. The slow division shows real tenderness. But, on the whole, reminiscences abound in the score—suggestions melodic, harmonic or orchestral of Strauss (who is Korngold's true starting point), Tschaikowsky, Elgar and Puccini (they did the "Girl in the Golden West" in Vienna two years ago and Erich most certainly heard it!).

Mr. Stransky is to be thanked for giving New York a chance to hear this work, intrinsically unimportant as it is. But Korngold will grow and the "Sinfonietta" affords testimony of several steps in the right direction. The remainder of last week's program consisted of Wagner numbers—the "Tannhäuser," "Meistersinger" and "Rienzi" overtures, the "Waldweben" and "Good Friday Spell"—all stirringly played.

H. F. P.

FOR INTERPRETATIVE ARTISTS

National Federation Has Plan to Help American Performers

MINNEAPOLIS, Dec. 10.—A feature of the last meeting of the Thursday Musical was the appearance of Mrs. George S. Richards, of Duluth, who spoke in her capacity of State vice-president of the National Federation of Music Clubs for the cause of music in America as carried on by individuals, clubs and particularly by the big national body. Mrs. Richards spoke also of the great value of MUSICAL AMERICA in the great cause. She announced the intention of the Federation to continue its special labors in behalf of American creative artists and a definite plan also for the unfolding and development of the American interpretative artist. This decision was arrived at, Mrs. Richards said, during a recent meeting of the national board in Chicago.

Plans for a competitive contest leading to the exploiting of interpretative ability at the Los Angeles biennial convention in June were stated to be underway.

F. L. C. B.

Mme. de Pasquali and David Bispham in a Benefit Concert

Bernice de Pasquali, prima donna soprano, and David Bispham, the baritone, were among the artists who performed at a benefit concert in Garden City, L. I., December 4, for the benefit of the American Hospital in Paris. The concert was under the direction of Frances Ware, and two of Miss Ware's songs, "The Last Dance" and "The Sunlight Waltz," were sung by Mme. de Pasquali, accompanied by the composer. Mr. Bispham also sang one of Miss Ware's songs, and Manolito Funes, the Spanish boy pianist, played several numbers.

WAR REVEALS NEW AMERICAN SINGERS

Lorna and Heinrich Lachmund
Return from Hamburg Where
They Won Success

One of the many effects of the European war on our musical life has been the discovery of a large number of American singers who have been doing notable work in European opera houses but of whom the public here has heard



Lorna and Heinrich Lachmund, Soprano and Bass of the Hamburg New Opera

virtually nothing. The changed conditions have made it necessary for these singers to return to their home country. Such was the case with Lorna Lachmund, soprano, and Heinrich Lachmund, basso, both of California, who arrived in New York a fortnight ago after a highly successful engagement at the New Opera in Hamburg, Germany.

Mme. Lachmund's voice is described by the German critics as being remarkably high and of lovely quality. In leading roles she had won a secure place in the esteem of the critical opera-going public of Hamburg and was easily accorded first honors during the last two years of her engagement. Mr. Lachmund was a student at the University of Pennsylvania and although he had prepared himself for a legal career a natural aptitude for singing prompted him to prepare under the great Lombardi in Florence for the operatic stage. So great was his success that he was soon called upon

to sing all the bass rôles at the Hamburg opera house.

Both of these talented artists are now in America and will likely appear in one of our opera companies next season.

BIG ROCHESTER AUDIENCES

Schumann-Heink and McCormack Recitals Arouse Enthusiasm

ROCHESTER, N. Y., Dec. 5.—Mme. Schumann-Heink, always a favorite in Rochester, received a warm welcome from a big audience upon her appearance at Convention Hall on Wednesday evening of last week. Her program included a group sung in English. The beauty of her voice and wide range of her artistic ability were finely demonstrated.

Mme. Schumann-Heink was assisted by Edward McNamara, baritone, who gave great pleasure in the Prologue to "Pagliacci" and a group of songs. Mrs. Katherine Hoffman was the efficient accompanist.

On the following Friday evening John McCormack received an ovation at Convention Hall, where he sang before the largest audience of the season. His operatic arias and ballads were tremendously well liked by his hearers. The assisting artist, Donald McBeath, pleased with his violin numbers and Edwin Schneider again proved himself an able accompanist. The concert was under the local direction of James E. Furlong.

At the regular meeting of the Tuesday Musicale last Tuesday morning Miss Davenport opened the program with Brahms, Chopin and Moszkowski numbers. Jessica Requa gave an interesting interpretation of Carpenter's setting of Tagore's poems and Mrs. O'Connell sang a delightful group of songs by Huntington Woodman and Harriet Ware. The chief feature of the program was the notable playing of Gertrude Harris, pianist, who, with Miss Gregg at the second piano, gave the Grieg Concerto in A Minor in a manner to arouse unbounded enthusiasm.

I. R. B.

MAY SCHEIDER'S DEBUT

Soprano Makes First New York Appearance in Benefit Affair

May Scheider, the young soprano, who recently returned to this country from Germany, made her New York début on Friday afternoon of last week in the Forty-fourth Street Theater. Miss Scheider was heard after the pageant, "Pandora's Box," had been presented. The proceeds of the entertainment were devoted to the benefit of unemployed American actors and actresses.

The singer displayed a soprano voice of exceptional beauty and power in arias from Debussy's "L'Enfant Prodigue" and Massenet's "Manon." Miss Scheider's upper tones are brilliant and telling and her lower register is expressive. The soprano's diction is clear, her conceptions artistic. Bruno Huhn played admirable accompaniments.

B. R.

New Chamber Music Club Stimulates Worcester Activity

WORCESTER, MASS., Dec. 3.—Worcester music lovers who are interested in the advance of chamber music are about to organize a Music Lovers' Club to take the place in a way of the disbanded Friday Morning Club. A preliminary meeting is to be held on December 8. Prominent musical persons who are interested and who have enrolled themselves as honorary members of the club are Mrs. Charles H. Prentice, Mrs. Samuel E. Winslow, Mrs. S. B. Woodward, Mrs. Homer E. Sargent, Emma Pratt, Mary Starr, Rev. Austin S. Garver, Arthur J. Bassett, Walter Stanley Knowles, William E. Howard and Albert F. Simmons.

M. E. E.

ROBT. GOTTSCHALK —TENOR— Music League of America Aeolian Hall, New York

MARGUERITE DUNLAP
CONTRALTO

RECITALS—CONCERTS—ORATORIO

"HEAR VICTOR RECORDS"

Exclusive Mgt. Gertrude F. Cowen, 1451 B'way, N. Y.

OLIVE KLINE
CONCERTS RECITALS ORATORIO

SOPRANO
Exclusive Management—
WOLFSOHN MUSICAL BUREAU
1 West 34th St., New York

CLARENCE EDDY

Available for ORGAN DEDICATIONS and RECITALS SEASON 1914-15
INQUIRIES TO 510 OAKWOOD BOULEVARD, CHICAGO, ILL.

JOHN WALTER

HALL

Teacher of LUCY MARSH,
HERBERT WITHERSPOON,
and other favorite artists.

STUDIOS: CARNEGIE HALL, 843-844
NEW YORK

Alice NIELSEN
Prima Donna Soprano
IN SONG RECITALS

Personal Management

CHARLES L. WAGNER
Commercial Trust Building
41st Street and Broadway NEW YORK
Steinway Piano used

JOHN

McCormack

In America Entire Season 1914-15
EDWIN SCHNEIDER, Accompanist
Always and only under Personal Management of
CHARLES L. WAGNER, 1451 Broadway, N. Y.
Steinway Piano Used

RUDOLPH GANZ
"The Pianist With A Message"

RETURNS TO AMERICA FOR
SEASON OF 1914-1915

Exclusive Management, Charles L. Wagner
1451 Broadway, New York
Steinway Piano Used

In America Now

JULES
FALK
Violinist

Management: Wolfsohn Musical Bureau, New York
C. Hollander Falk, Personal Representative, 96 Fifth Avenue, New York

HAMLIN'S New York TRIUMPH

In Recital on December Ninth

THE EVENING MAIL, December 10th, 1914

"A much less beautiful voice than that of Mr. Hamlin would be well worth hearing if used with the understanding and finesse which he has set at his command. His Schubert and Schumann songs were admirably interpreted, and he sings Richard Strauss as few Americans do."

THE EVENING WORLD, Thursday, December 10th, 1914

"George Hamlin, the tenor, at Aeolian Hall, yesterday afternoon, gave one of the artistic song recitals for which he is famous. His taste is rare and his gifts of expression are manifold."

THE EVENING POST, New York, December 10th, 1914

"Yesterday afternoon the much admired tenor, George Hamlin, gave a recital in Aeolian Hall, which was heard by a large audience. He added to his good repute yesterday by his satisfying interpretation of more than a score of airs and songs by German, Austrian, French, Scandinavian and American composers. Mr. Hamlin bestowed the conscientious labor necessary for technical accomplishment; and to this he added the good taste, the distinct enunciation, and the other good qualities for which he is distinguished."

THE BROOKLYN DAILY EAGLE, Thursday, December 10th, 1914

"The song recital by George Hamlin in Aeolian Hall had a program of unacknowledged, early-composer music, and very modern songs which were gloriously sung. Fleck's "Ich und Du" revealed such admirable style in the singer that it had to be repeated."

THE GLOBE AND COMMERCIAL ADVERTISER, New York, December 10, 1914

"Mr. Hamlin's manner of singing is too familiar to need extended comment. It is remarkable for the skillful use of the voice in the interest of a just interpretation. Mr. Hamlin sings songs with intelligence, with feeling, with style, and with the authority of a man long practiced in the art."

BROOKLYN TIMES, December 10th, 1914

George Hamlin, Tenor, Delights in Concert

"That Mr. Hamlin was not forgotten by metropolitan music lovers during his long absence from this city was shown plainly by the enthusiastic welcome he was given when he appeared on the platform. His voice was clear and resonant, and he has developed to a degree close to perfection the art of song interpretation. He brought out all the beauty of the works he sang to the intense pleasure of the audience. Again and again encores were demanded."

NEW YORK HERALD, December 10th, 1914

American Tenor Pleases

"Mr. Hamlin gave many encores. As an interpreter of song he has few superiors and his recital gave real pleasure. He always brought out the underlying spirit of the works."

NEW YORK WORLD, December 10th, 1914

"A recital of musically admirable songs which reflected judicious taste in selection was given yesterday afternoon in Aeolian Hall by George Hamlin, the tenor. The program was one of special interest to students and lovers of music because of its catholicity.

"Mr. Hamlin proved himself, as he frequently has in the past, an intelligent artist."

Mr. Hamlin, for the past three seasons singing leading tenor parts with the Chicago - Philadelphia Grand Opera Company and a recognized authority on Oratorio and Songs, will accept a limited number of singers for coaching, etc., when professional engagements permit, at Aeolian Hall. By appointment only. Address: Care of Haensel and Jones, Aeolian Hall, New York.

NEW YORK AMERICAN, December 10th, 1914

"George Hamlin, a singer of international repute, gave a recital of tenor songs in Aeolian Hall yesterday afternoon.

"Mr. Hamlin's voice has beauty, power and compass and he sang with intelligence and dramatic effect. His conception of lieder by Schubert, Schumann, Strauss and other German composers demonstrated familiarity with and sympathy in that particular field.

"The audience was charmed with three little songs by Van Eyken, Fleck and Sinding, and also by Mr. Hamlin's delicate and artistic readings of these.

"Mrs. Beach's "Deine Blumen" and Ganz's "Nachtgesang" (each of which was dedicated to Mr. Hamlin) were exquisite in outline and melodiousness and especially fitted to the singer's style and equipment."

William J. Henderson, NEW YORK SUN, December 10th, 1914

Popular Tenor Gives an Interesting Recital of Songs

"Mr. Hamlin is well and favorably known to local music lovers as a singer in oratorio as well as in the form of entertainment in

which he was heard yesterday. He has also sung with the Philadelphia-Chicago Opera Company. His audience yesterday bestowed abundant applause upon him.

"Mr. Hamlin sang with unfailing taste and intelligence. There are few in the song recital field who can sustain the general level of an entertainment more successfully than he. His interpretations are well planned and his method of delivery is well suited to their presentation."

NEW YORK TIMES, December 10th, 1914

"Mr. Hamlin's singing had all the high intelligence, the gift for interpretation, for conveying the spirit and significance of a musical setting that have before been admired in it. There are excellence and clearness of diction and a carefully considered declamation that give point and pregnancy, and that are not allowed to interfere with the musical flow; there is well-modeled phrasing, and there is the elusive spirit of vitality that rarely escapes from Mr. Hamlin's style. In low ranges Mr. Hamlin often gave a beautiful mezza voce."

Max Smith in **NEW YORK PRESS**, December 10th, 1914

Hamlin in Fine Voice Pleases Big Audience

"Being in unusually good voice yesterday, Mr. Hamlin gave more than ordinary satisfaction. Seldom in recent years has he given more pleasure to his admirers.

"He was heard to greatest advantage, perhaps, in Schumann's "Der Hidalgo," which he sang with contagious vigor and animation."

H. E. Krehbiel, in **NEW YORK TRIBUNE**, December 10th, 1914

"Mr. Hamlin has sung songs for us for years and his excellent qualities have never failed of appreciation. It has not been possible for all to admire the quality of his voice, but no discriminating lover of song—German song in especial—has been able or desirous to withhold admiration for his splendid ability as an interpreter of the highest form of lyricism. He is intellectual and also emotional. All that brains, healthy sentiment, sound training and artistic sincerity can suggest he has enlisted in the service of his art. And it was a pleasure to observe how these good qualities were appreciated by his audience yesterday."

NEW-YORKER STAATS-ZEITUNG, Friday, December 11th, 1914

"Das Organ Hamlins hat sich den sympathischen und gelegentlich eindringlich wirkenden Klang voll bewahrt, die Phrasierung hat an Rundung gewonnen. Technisch bietet Hamlin viel Schönes, namentlich ein virtuoses und doch nie manirirt wirkendes Verhauchen und ein bis in die letzten Schwüngen hörbares Piano. Seinen Schubert und Schumann singt der Künstler mit ebenso viel Intelligenz, als tönendem Leben."

GEORGE HAMLIN, the distinguished American Tenor
For concert engagements, address Haensel & Jones, Aeolian Hall, New York

OPERA AND CONCERTS FOR PHILADELPHIANS

"Lohengrin" Sung by Metropolitan Company—Choral Concerts of Merit

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, Dec. 14, 1914.

A excellent performance of "Lohengrin," warmly appreciated by an audience which filled the local Metropolitan on Tuesday evening, when the Metropolitan Opera Company of New York gave the third of its nine scheduled presentations of the season, was the principal event of another week of musical activity. Mme. Gadski, for many seasons a favorite here, was heard once more in her beautiful interpretation of Elsa, which is marked by grace and sympathy and a vocal brilliancy that shows no sign of diminishing. Jacques Urlus, as Lohengrin, also scored a success on Tuesday evening, his impersonation of the rôle having something of the knightly spirit, while his voice is more sympathetic than that of the average German tenor, and he sings with fluent skill and expressiveness.

Mme. Matzenauer was an imposing Ortrud, impressively tragic in her attitude of vengefulness, and her music was delivered with authority, in full richness of voice, particularly effective in its middle and lower tones, a few of the highest notes appearing to be beyond the comfortable range of this notable contralto. Hermann Weil acted and sang the part of Telramund with distinction, and the King Heinrich of Basil Ruyssael was marked by dignity and fine resonance of voice. Arthur Middleton, who made his first appearance here in opera, disclosed a voice of distinctive baritone quality, well placed and used with a firmness of intonation that made his delivery of the Herald's announcements much more agreeable and impressive than they are wont to be. The fine work of the chorus, the ensembles being splendidly sung, and the surpassingly effective playing of the orchestra, under the enthusiastically inspiring leadership of Mr. Hertz, were other features of a thoroughly satisfying performance.

The Cantaves Chorus, of which May Porter is director, furnished an attractive program for an audience which filled the big auditorium of the Drexel Institute last Thursday evening. This aggregation of sopranos and contraltos attempts nothing that it cannot do well, and does well everything that it attempts. On Thursday evening the choral numbers included Schubert's "The Almighty," Chaminade's "The Mariner's Christmas," Charles F. Noye's "The Village Blacksmith" and, as lighter numbers, felicitously performed, "Italian Serenade," by Frederick Stevenson, and Moszkowski's familiar "The Dance." There was added pleasure in the contributions of the assisting soloists. These were Edna Florence Smith, soprano; Elizabeth C. Bonner, contralto; William F. Newbery, baritone, and, in "The Village Blacksmith," Mabel Elms, soprano. Valuable assistance also was given by Marie Wesbroom-Dager, the club's accompanist, and James M. Dickinson, at the pipe organ.

The Mendelssohn Club, which is now under the direction of Charles E. Knauss, owing to the continued illness of W. W. Gilchrist, gave the first concert of its fortieth season in Horticultural Hall last Thursday evening. The principal number was Coleridge Taylor's setting of Alfred Noyes's poem, "A Tale of Old Japan," which was well given, with the assistance, as soloists, of Mildred Foss, soprano; Rose Bryant, contralto; Dr. Ian Jackson, tenor, and Gwilym Miles, baritone. Two hymns by Dr. Gilchrist, "It Came Upon the Midnight Clear" and "Christians, Awake!" were also features

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 7



—Photo (c) Mishkin

There are two names with which the name of Joshi L. Freed will always be gratefully associated by host of friends who know him personally and the still greater public who know him through his writings and his addresses—*Musical America* and *Music in America*. May he long be spared to devote his enthusiastic intelligence to the artistic propaganda in the United States, of which he has proven himself an eloquent and effective Apostle.

Pasquale Amato
New York December 1914

One of the surprising features of Pasquale Amato's career in America has been the rapidity with which he has mastered the English language. The distinguished baritone of the Metropolitan Opera Company has added to his popularity among New York opera-goers a remarkable following throughout the country as a result of his concert tours.

of the program. F. Avery Jones was the skilful accompanist.

The Musical Art Club, the membership of which includes many of the men most prominent in local circles of art and music, gave its second annual concert in Witherspoon Hall on Wednesday evening, a sufficient number of well-known local singers and instrumentalists taking part to furnish a dozen good programs. Those who presented a varied list of compositions were: John F. Braun, Henry Gurney, Anthony D. McNichol, tenors; Edwin Evans, Henry Saylor, baritones; Henry Hotz, bass; Constantine von Sternberg, Camille Zeckwer, Clarence K. Bawden, Ellis Clark Hammann, Stanley Addicks, pianists; Howard F. Rattay, Frederick E. Hahn, Charlton Murphy, violinists; Hans Kindler, violoncellist, and, in Svendsen's octet for strings, in addition to the last named, John K. Witzmann, Frederick W. Cook, Alfred Lorenz, Emil F. Schmidt, David Dubinsky, Hedda van dem Beemt and William A. Schmidt, all members of the Philadelphia Orchestra. The members of the concert committee were L. Howard Weatherly, Charles J. Rosenau, Samuel L. Lacier and Russell M. Wagar.

ARTHUR L. TUBBS.

Willard Flint's First Chicago Recital
CHICAGO, Dec. 7.—Willard Flint, the Boston basso-cantante, assisted by Jessie

Mack Hamilton, soprano, and Grace M. Keesler, accompanist, gave his first song recital in Chicago at the Fine Arts Theater, yesterday afternoon. Mr. Flint provided a program of oratorio numbers, German and French songs and operatic arias. He was particularly fortunate in his selections from the oratorios of Handel and Haydn. He is an intellectual and musically gifted singer and his voice has resonance, range and flexibility. Especially worthy of notice were his clear enunciation and fine diction in the various languages which he employed. Jessie Mack Hamilton, in her aria from "Hérodiade" and other numbers, disclosed a voice of good lyric qualities.

M. R.

Mme. Krueger a Favorite with Tonkünstler Audience

An unhackneyed program was presented by members of the Tonkünstler Society on December 15, in Assembly Hall, New York. The associating artists were Mme. Adele Krueger, soprano; Marion Tiffany Marsh, harpist, and Alois Trnka, violinist. Accompanying the soloists were Mme. Vojacek-Wetche and Walter Kiesewetter. Mme. Krueger's singing was resoundingly applauded by the good-sized gathering. Saint-Saëns's Fantasie for Harp and Violin was a novelty.

The Hamburg Neue Oper has been changed into the Hamburg Volks-Oper.

M. NIESSEN-STONE CONTRALTO

Formerly with the Metropolitan and Boston Opera Companies, and Nine Years Leading at the Institute of Musical Art, is Available for

CONCERT OPERA ORATORIO

PRIVATE STUDIO: 326 W. 80th St., New York

Tel. 7724 Schuyler

M. RIDER-KELSEY "AMERICA'S FOREMOST CONCERT SOPRANO"

Henry T. Finck, in the New York Evening Post.
CONCERTS and RECITALS
Address all business communications to

MISS WINIFRED MAYHALL, Secretary, 523 West 112th Street, New York City

FRANCES ALDA SOPRANO of the METROPOLITAN OPERA COMPANY Assisted by GUTIA CASSINI, Cellist and FRANK LAFORGE, Pianist

Season 1914-1915 Now Booking
Exclusive Management for Concerts: R. E. JOHNSTON, 1451 Broadway, New York City
Baldwin Piano Used

Clarence WHITEHILL Baritone

Available for Recital, Concert, Oratorio, Season 1914-1915

WOLFSOHN MUSICAL BUREAU

1 W. 34TH ST., NEW YORK

OSCAR SEAGLE

IN AMERICA SEASON 1914-15

PERSONAL ADDRESS, HOTEL LAURELTON, 147 WEST 55th ST.

Management, LOUDON CHARLTON

Carnegie Hall, New York

MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Ass't Treasurer, address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:
Harry Fream, Manager
Maurice Rosenfeld,
Correspondent
Grant Park Building
624 Michigan Boulevard
Telephone Harrison 4383

BOSTON OFFICE:
Wendell H. Luce, Manager
Room 1011, 120 Boylston Street
Telephone 570 Oxford

ATLANTA, GA., Linton K. Starr, "Atlanta Journal"
BALTIMORE, MD., Franz C. Bornschein, 708 East 20th Street
BROOKLYN, N. Y., George C. Turner, 1 West 34th Street, Manhattan
BUFFALO, N. Y., Frances Helen Humphrey, 199 Allen Street
CLEVELAND, O., Mrs. Alice Bradley, 2081 East 36th St.
COLUMBUS, O., Ella May Smith, 60 Jefferson Avenue
DETROIT, MICH., Dr. Earl C. Barkley, 703 Gas Office Building
INDIANAPOLIS, IND., Paul Martin, "Indianapolis Star"
KANSAS CITY, MO., Mrs. Maude R. MacDonald, 16 W. 34th Street

PHILADELPHIA OFFICE:
Arthur L. Tubbs, Manager
1706 Chestnut St.
Telephone, Spruce 3473A

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse,
1542 St. Leger Place

SAN FRANCISCO:
Thomas Nunan,
"San Francisco Examiner"

MONTREAL, CAN., Philip King "Montreal Star"
MILWAUKEE, WIS., Justin E. McCarthy, 3318 Clybourn St
ST. LOUIS: Herbert W. Cost, Third National Bank Bldg.
ST. PAUL & MINNEAPOLIS, MINN., Mrs. Warren S. Briggs, 117 Mackubin St., St. Paul
TORONTO, CAN., Robson Black, 159 Keele Street
LOS ANGELES, CAL., W. F. Gates, 910 West 7th Street
NEW ORLEANS, LA., David B. Fischer, 1122 Jackson Avenue
PITTSBURGH, PA., E. C. Sykes, "Chronicle Telegraph"
WASHINGTON, D. C., Willard Howe, 1230 Quincy Street, Brookland, D. C.

EUROPEAN OFFICES

BERLIN

O. P. JACOB, Manager,
Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address,
Muamer. Telephone, Amt Kurfuerst 6085

DRESDEN

Anna Ingman, Franklin St. 20

VIENNA

Addie Funk,
Ploosalgasse 6, Vienna IV

MILAN

Salvo Panbianchi
Galleria di Cristoforini, No. 58

MILTON WEIL - - Business Manager
ARTHUR L. JUDSON - - Manager of Advertising

SUBSCRIPTION

For One Year (including Postage)	- - - -	\$2.00
Canada (including Postage)	- - - -	3.00
Foreign (including Postage)	- - - -	3.00
Single Copies	- - - -	.10

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

New York, December 19, 1914

NEEDED BOX OFFICE REFORMS

A veritable avalanche of letters has been poured forth lately in the columns of New York's dailies concerning the causes for the present depression in the theatrical business. Many aver that the insufferable treatment of the public by the theater box offices has been largely responsible for that public's seeking other forms of entertainment. Whatever the reason, it is significant to note that the theatrical depression is not paralleled by as marked a falling off in the concert business. True, the audiences as a whole have not been as large as usual; but not even the war has kept the important musical attractions from receiving their just financial due.

"Yes, but the concert projectors do not treat their patrons with the high-handed indifference of a bandit," is an immediate comment. Undoubtedly so. The musical public is accustomed to be treated with courtesy, but there is a more deep-seated reason for the continued measure of concert prosperity. Persons who are devoted to good music are so staunch in their adherence to this art and so dependent upon it esthetically that even in war times they are likely to cling to music as an indispensable possession.

There is, however, an obstacle in the way of many persons' satisfying their musical cravings in war times (or in time of prosperity, for that matter). It is the admission fees of our musical events—prohibitive to many a music lover. This is the one thing we have left undone in making our music centers equal to the leading European cities as training places for students.

Lower compensation for our artists and teachers is necessary, declared Oscar Seagle in a recent issue of *MUSICAL AMERICA*, to lessen the prohibitive cost of musical life and education in this country. This is not the correct remedy, however, and lower fees to concert artists are not essential to the scheme. Lower admission prices and larger audiences—that is the solution of the problem. Not long ago the *New York Evening Mail* filled a huge armory with the audience drawn to

its concert by the magnet of three famous stars and the New York Symphony Orchestra, all at prices ranging from fifteen cents to fifty.

Yet this sort of musical debauch at bargain prices may have a tendency to spoil the musical public if it comes as a spasmodic event and is not followed up by a similar scheme of concert prices. In other words, giving incipient music lovers so much for so little will keep them away from the solid musical fare of everyday life unless the cost of this fare is kept within the bounds of their purses. "Lower your admission fees and fill your houses" is a timely suggestion to concert-givers at this point, and following it will not only relieve the present situation, but will help to create an increasingly larger paying public for good music.

"Do away with an indiscriminate use of the free list" is a logical complement to the above suggestion. A firm believer in this stand is George Hamlin, who announced before his recent New York recital that the free list would be abolished for that event. Mr. Hamlin's audience was of good size, nevertheless. "Chicago has a larger paying public for concerts than New York," declares Mr. Hamlin, "for the New York public has been spoiled by the giving away of free tickets." Concert managers testify to the truth of the latter statement. Declared one manager the other day: "This free-list crowd no longer looks upon the giving of passes as a favor—they've begun to regard free tickets as theirs by undeniable right."

Summing up the situation, then, the solution is: Lower admission fees and abolition of the free list. The result: Larger audiences and a constantly growing musical public.

ORATORIO AND THE PUBLIC

Timely indeed was Walter Damrosch's letter to the *New York Sun* on Sunday, December 13, in which the noted conductor made a plea for a greater interest in oratorio performances. Mr. Damrosch cited the performance last week of Elgar's "Dream of Gerontius" given by the Oratorio Society of New York. Here was the case of a "work of ineffable beauty" and "performance of superlative merit," to quote Mr. Damrosch, attended by a fair-sized audience. Mr. Damrosch contends rightly that such a performance should attract an audience ten times as large.

Oratorio never seems to arouse the interest which it deserves. Although those New York organizations which give us our oratorio fare have in recent years produced such vital works by contemporary composers as Georg Schumann's "Ruth," Elgar's "Music-Makers," Hamilton Harty's "The Mystic Trumpeter," the public has not responded. Too many persons believe that Handel's "Messiah" is oratorio. The modern oratorio is a very different thing from that of Handel. Sir Edward Elgar has, in a measure, done for oratorio what Richard Wagner did for opera. He has recast the form and built a music-drama on non-secular text quite in the same manner that Wagner threw away the old crabbed form of Italian opera and raised the structure of the modern music-drama. Accordingly the oratorio form to-day is a coherent moving one that has unity and is undisturbed by the wafts that came between the separate numbers in the Handelian form.

There is a wealth of beautiful music in the oratorios of Elgar, Horatio Parker, Granville Bantock, Georg Schumann *et al.*, music that has a far greater significance for humanity and whose cultural meaning is considerably more than is that of the operas of certain much overrated contemporary Italian composers. It would seem that we in America have reached a point in our culture where the violent dramatic moments of brutal melodrama should not take precedence in the opinions of our thinking men and women over such a story as that of Ruth told in music by Georg Schumann, or Cardinal Newman's lofty poem as pictured in the music of Sir Edward Elgar.

THE "FACETIOUS" CRITIC

If it be a fundamental requisite of able criticism to enlighten, an utterance which appeared last week in a New York daily, regarding the recital of an English pianist, fails grievously therein. The artist in question, whose gifts and intellectual powers are generally recognized, was summarily damned with a single brief sentence: "His (the pianist's) persistence must be regarded as magnificent." Nothing was added to inform the unenlightened that this was the artist's third recital—which circumstance ostensibly inspired the remark. Nor did its writer mention what was played or whether the audience (which sometimes constitutes a respectable criterion) appeared to enjoy the soloist's interpretations.

A comment so ill-nourished in the primary essentials of criticism betrays its origin. Its impulse would appear to have been stimulated by a predilection for the facetious, in which connection it may be recalled that the terms "facetiousness" and "buffoonery" were once held to have a common meaning.

PERSONALITIES



Tina Lerner as "Dick Johnson"

When Tina Lerner's friends in Russia see the accompanying photographic reproduction of her they will be convinced that the charming pianist has become thoroughly American. Also the European idea that this country is inhabited largely by Indians and cowboys will be confirmed. Miss Lerner has been enjoying remarkable success on her Western tour.

Botta—The better to fit himself for a career in America, Luca Botta, the Metropolitan's new Italian lyric tenor, has commenced the study of English.

Schumann—Bella Alten's successor at the Metropolitan Opera House, Elizabeth Schumann, has been most successful in the rôles of *Gretel*, *Micaela*, *Zerlina*, *Musetta*, *Cherubino* and *Eva*. She made her début in 1909 at Hamburg at *Sophie* in "Der Rosenkavalier." She is a native of Thuringen and studied in Dresden and Berlin.

Meltzer—Charles Henry Meltzer, the music critic, has been awarded \$500 damages in his suit against the Pennsylvania Railroad, in which he charged that he was assaulted in the Broad street station in Philadelphia, in February, 1911, following the refusal of the gatekeeper to accept his ticket to New York. Mr. Meltzer was returning to this city after attending a dress rehearsal of Herbert's "Natoma."

Amato—An ultra-honest chauffeur has been discovered by Pasquale Amato, of the Metropolitan Opera. Mr. Amato dropped a pocketbook containing \$200 in cash in a taxicab the other day and the chauffeur not only returned it but refused to accept the baritone's proffer of a \$10 reward. The driver said that he came from Rome and loved opera. "I don't want any money," he explained. "If I had wanted it I could have kept the pocketbook."

Hempel—Frieda Hempel, the charming young coloratura soprano of the Metropolitan Opera Company, is far from being an enthusiast about hotel life. She has very pronounced domestic instincts and it gave her unbounded pleasure during the past week to get settled for the season in a home on Central Park West. She is giving serious attention to musical composition and plans to write some songs which she will use in her recital work during the present season. Her success with a song in English which she sang before some Smith College girls in Northampton, Mass., recently, led to a desire on her part to set some English verses to music.

Grainger—Percy Aldridge Grainger, the young Australian pianist, now in America, has had a meteorically swift career as a composer. Three years ago he had published nothing, and to-day more than forty of his works have appeared in the catalogs of Schott and Schirmer. He is perhaps the most widely performed of British orchestral composers. His works have been received with unvarying favor in England, Germany, Holland and Scandinavia, and the recent praise accorded him when Walter Damrosch played his "Shepherd's Hey," "Irish Tune" and "Molly on the Shore" shows that his music is already well liked in America.

Hale—Philip Hale, the Boston critic, probably never realized the all-encompassing extent of his talents until his New York confrère, Algernon St. John-Brenon, called his attention to the matter the other day: "Mr. Philip Hale of Boston, the encyclopedic and universal critic, the student, the classical scholar, the Admirable Crichton, the Aristotle of Beacon Hill, the Diderot of Dedham, the Lyceum of the music world of the City of the Three Hills, the Boileau of Boylston street, the best critic in the world, either for opera, symphony, sonata, concerto, operatic-symphonial, classical-romantic, pastoral-heroical, symphonial-poetical-pastoral, pastoral-heroical-symphonial-poetical, scena indridable, or symphonic poem unlimited."

POINT and COUNTERPOINT

WALTER DAMROSCH is quoted as telling of a visit of Paderewski to an English country house, where one afternoon a countess remarked to the famous pianist:

"Oh, Mr. Paderewski, you play, don't you?"

"Yes, madame," the master replied.

"Then," said the countess, "would you mind turning my daughter's music?"

* * * Otto Trilling, the bone rattler, who makes use of his own bones to accompany the piano. This will be one of the unique and pleasing features of the program.—Sheboygan (Wis) "News."

Otto should have been included in the group of futurist "noise makers" depicted in last week's MUSICAL AMERICA.

* * *

In Sigmund Spaeth's fanciful review of the Metropolitan's "Carmen" in the Tribune's "Gotham Weekly Gazette," he writes of Mme. Alda-Gatti-Casazza, the Micaela:

Of all the characters of this play we would say give us "Micaela," which is Miss F. Alda and a very sweet, sensible, stay-at-home sort of a girl, that would make a good match for anybody, even the manager of the Met. Op. House itself.

* * *

A charming young singer named Anna Got mixed up in a flood in Montana; So she floated away, And her sister, they say, Accompanied her on the piano.

—Siren (University of Illinois).

* * *

Is the public dependent upon the critics for its musical opinions? H. E. Krebiehl of the New York Tribune, in recording a repetition of "Bohème" at the Metropolitan, writes:

It is a cynical view (though a widely prevalent one) that people who go to the opera must read their newspaper next morning to find out whether or not they enjoyed themselves the night before. The people of New York, with the best advantages in the world for forming their own conclusions, ought to above such a sway.

Well, perhaps they are, and H. E. K. adds that he believes this is so. But the poor, unfortunate exceptions! How much better it would be for them if they did not have to wait for the morning papers, but could discuss the opera freely between the acts.

Why not place in the opera lobby a bulletin board on which the critics may register their estimates as the opera progresses? For instance, after the first act of "Aïda" we read:

Mr. Caruso sagged from the pitch in the thirteenth measure of "Celeste Aïda." —Max Finck.

DRESDEN NOT SUFFERING FOR LACK OF CONCERTS

Proceeds of Most of the Musical Events Devoted to War Funds—Carreño Among Solo Performers

DRESDEN, Nov. 17.—Though there is scarcely anybody in Europe who does not directly or indirectly feel the heavy burden of the war, people here try to stick to their ordinary occupations as much as conditions allow. Thus a great number of concerts have already taken place and many more are in sight. The proceeds generally go to the war organization or to poor musicians.

Luisa Ottermann, mistress of lied interpretations, gave a recital recently which was conspicuously successful, both materially and artistically. A large sum was realized for the East Prussians.

The Royal Opera Chorus had the assistance in its concert of Helena Torti Tauber and Pembaur from the personnel of the opera.

Scenes from "Parsifal" were given in the Frauenkirche with Plaschke, Vogelstrom and Zottmayr among the soloists.

Teresa Carreño was one of the soloists at the "Music Friends" first grand concert. Her smaller numbers, Schumann's "Vogel als prophet" and the

Then the lobby gossips pronounce: "Caruso is not in his best voice to-night." Or, after the "Butterfly" second act, we find:

Miss Farrar sang "Un bel di" with pure loveliness of tone.—Sylvester Halperson.



"Geraldine is singing divinely tonight!" proclaim the corridor critics.

Apropos of criticism, a committee of bird music critics sat in judgment the other day on the accomplishments of several hundred canaries brought to New York by a canary breeding society. Says the New York Sun:

The critics will probably tell in their reports which songsters were in good voice, whether they sang artistically or not and what the chances are of this or that yellow bird making good if he studies hard and remembers what the critics say about him.

* * *

Operatic quips from "Watch Your Step":

"Grand opera—the most expensive noise in the world."

"We're going to take you to hear grand opera."

"No, thanks; I'd rather sleep at home."

First Box-holder—"What did you hear at the opera last night?"

Second Box-holder—"I heard that Mrs. Smith had gotten a divorce."

"Erl King," Schubert, did her even greater credit this time than Beethoven's "Appassionata" Sonata, which generally represents one of her most triumphant achievements. A young coloratura singer, new here, Alice Ritter Schmidt, obtained a success.

At the benefit performance of the Orpheus Choral Union, Laura Rappoldi-Kahrer scored impressively as an interpreter of Liszt, Schubert and Dreyfuss music.

Richard Buchmayer, the authority on ancient music, gave a rousing reading of Bach's "Goldberg" Variations and other numbers.

The blind of Dresden are to give a benefit concert for the Red Cross—surely a touching sign of patriotic feeling.

Minnie Nast von Frenckell will assist.

Leon Rains gave a successful soirée recently, bringing forward a number of gifted pupils. A talented American, Mrs. Susan Harward, displayed unusual musically qualities, and Mrs. Blanche de Costa, also an American, likewise contributed solo numbers with gratifying effect.

A brilliant concert at the Kurhaus enlisted Carl Perron, who scored a tremendous success in music by Hermann, Fritz Fleck and others. Several dramatic artists also participated, as well as Fräulein von Normann of the Court Opera.

A. I.

1914-15 — SEASON — 1914-15

Grace POTTER
PIANIST

Marie HERTELSTEIN
PIANIST

Exclusive Management: S. E. MACMILLEN, Room No. 618 Candler Bldg., 220 W. 42nd St., N. Y. C., Telephone: Bryant 8520

STEINWAY

Profit Sharing

FOR upwards of a quarter of a century Steinway & Sons have been pursuing the policy of sharing their profits with the buying public. The gradual increase of their output and resources, coupled with the concentration of their plants and employment of the most modern methods of manufacturing, have enabled Steinway & Sons to produce and sell their pianos at a lower rate than ever. A new small grand piano (5 ft. 6 in.) in a mahogany case at the extremely low figure of \$750 is the splendid result. Thus the great problem of giving the best article at the most reasonable cost has been successfully solved. Steinway & Sons invite the careful inspection and critical examination by the public of this their latest great achievement in the art of pianoforte building

STEINWAY & SONS

Steinway Hall

107-109 East Fourteenth Street, New York
Subway Express Station at the Door

GROWTH OF MUSIC STUDY IN PITTSBURGH SCHOOLS

Allegheny County Teachers Hear Encouraging Reports—Local Composers in Concert—A Strong Instrumental Trio

PITTSBURGH, Dec. 14.—Prediction is made that it will not be many years before every boy and girl finishing the public school courses of this city will be able to read music and sing by note. Prof. C. D. Robertson, of the University of Pittsburgh, drew no little applause at the meeting of about 800 Allegheny County school directors last week when he made this statement:

"Every boy and girl who can read music has a priceless heritage. There is nothing that you can put in your school that will bring greater comfort and joy to the pupils, and this joy will be one of the great blessings of their lives in the years to come."

Each year more attention is being paid to music in the public schools of the county, which has a school population of more than 200,000. Already in many of the boroughs and township schools outside of the city music is a compulsory study, and it is a part of the curriculum of the city schools.

Several Pittsburgh composers played their own numbers at the Ringwalt Choir Union's first concert of the season at the Pittsburgh Conservatory of Music last Thursday night. Among them Harvey B. Gaul, winner of the \$100 prize composition for the Pittsburgh Male Chorus, played the accompaniment to his "Ashes of Roses," sung by a choir from the Calvary Episcopal Church, of which he is the organist. Helena Baschopf sang Forester's "Nights of Music," with the composer accompanying her, and other participants were Mrs. Frank Dickson and Mrs. Ord Bohannon.

A splendid program of chamber music

was presented at the Twentieth Century Club last week by the trio composed of Mrs. Lawrence Litchfield, pianist; Vera Barstow, violinist, and Boris Hambourg, cellist. Among the numbers presented were Trio, No. 7, Op. 97; B Flat Major, by Beethoven; Sonata, Op. 6, F Major, for cello and piano, by Strauss, and Trio, No. 1, Op. 32, D Minor, by Arensky. The performance was faultless, the work of all three artists being of a most gratifying nature.

May Mukle, cellist, was the soloist at the concert of the Mendelssohn Choir at Carnegie Music Hall last Tuesday night. She received an ovation. The chorus gave what was considered a very creditable program, Ernest Lunt conducting. Auriol Jones was Miss Mukle's accompanist.

E. C. S.

Zoellners Furnish a Treat for Andover Chamber Music Lovers

ANDOVER, MASS., Dec. 10.—An unusual musical treat was heard on December 5, when the Zoellner String Quartet gave a concert in the series which is now in its thirty-sixth season at Abbot Academy. The program included, besides a Beethoven quartet, novelties in the form of Samazeuilh's interesting quartet in D, and Dvorak's Terzetto for Two Violins and Viola, op. 74. These concerts constitute a part of the school's curriculum. The Zoellners played with enviable smoothness and precision. Their tone, also, was of admirable richness.

KERNS
Soprano

Haensel & Jones, Aeolian Hall, New York



RANDALL
HARGREAVES
Basso-Cantante
"An ideal concert artist"

Address: 64 East 34th St., New York

CENTURY OPERA COMPANY
Milton and Sargent Aborn
Managers

The Century Opera Co. began on Nov. 23 an opera season of eight weeks in

CHICAGO AUDITORIUM THEATRE

All communications to above address.

CARYL BENSEL
Soprano

New York World: "Her singing has created no little sensation in Fifth Ave. Salons."
Address: 600 West 114th St., N. Y.
Tel. 8152 Morningside.

MISS PAULINE JENNINGS
LECTURE RECITALS
Instruction in Piano, Harmony and Musical Form
STUDIO: 342 West 85th Street, New York

GEORGE HAMLIN

Available for Concert
and
Oratorio Engagements

HAENSEL & JONES
Æolian Hall, New York
Personal Address, Hotel Marie Antoinette, New York

LUCY MARSH
SOPRANO

Concert Direction: M. H. HANSON 437 Fifth Ave., New York

DOROTHEA THULLEN
SOPRANO

Management: FRED O. RENARD
216 West 70th Street, New York, N. Y.

Personal Address: 128 South 17th St. Philadelphia, Pa.

DUNNING SYSTEM Improved Music Study
for Beginners

Normal training classes for teachers will be conducted by Mrs. Carrie Louise Dunning in Portland, Ore., June 22d; in Chicago, Aug. 10th; New York City, Sept. 14th. For particulars and booklet, address 11 West 36th St., New York City. By Mrs. Zay Rector Bevitt, Normal Classes in San Diego, Cal., in January, April, October, San Francisco, July, Address 3914 Third St., San Diego, Calif. By Miss Mary Armstrong, Feb. 20th, May 20th, July 2nd, at Asheville, N. C. Address Propylaeum, Indianapolis, Ind.

CONSERVATORY OF CHICAGO

WALTON PERKINS, Pres.

Auditorium Building, Chicago

GERTRUDE MANNING
LYRIC SOPRANO

Sole Direction: R. E. JOHNSTON, 1451 Broadway, New York

G R A C E HOFFMAN
SOPRANO

Direction: L. M. RUBEN, 15 E. 40th St., N. Y.

MRS. CARL ALVES
VOCAL INSTRUCTION

48 West 90th St. New York

Byford Ryan
THREE YEARS LEADING TENOR
OPERA COMIQUE, BERLIN
VOCAL STUDIO

28 West 63d Street New York

MARCELLA CRAFT'S RETURN

FEW American singers have more happily sustained in their own country the reputation which they earned abroad than Marcella Craft, the soprano, the record of whose present tour unfolds an unbroken series of triumphs. Her voice, her polished art, her lovable personality, long ago won German endorsement. But American music lovers are not always disposed to accept foreign opinions unreservedly; in fact they frequently repudiate them altogether. In Miss Craft's case, however, there has prevailed a general concurrence with the verdict that was made in Germany. City after city has added its share to the ever-growing tribute of admiration and esteem.

While Miss Craft has won some of her most eminent successes in opera, America knows her as yet merely as a gifted concert artist. But she gave decisive evidence of her musical gifts long before going abroad. Born in Indianapolis, her family removed while Marcella was still very young to Riverside, Cal. Her musical education was begun early and was of exemplary thoroughness. She filled church positions of importance for a time, being heard at the Congress Square Church in Portland, Me., and the Mother Church of Christ, Scientist, in

Boston, among others. Concert and oratorio work established her in favor on the Atlantic and Pacific coasts—it may be noted that Miss Craft, for all her pre-eminent success in opera, has proved herself a highly skilled oratorio singer. Her oratorio répertoire includes the "Messiah," "Elijah," "Creation," "Redemption," "Gallia," "Stabat Mater," "Hymn of Praise" and others.

On arriving abroad Miss Craft studied singing and acting in Italy, in which country she made many successful operatic appearances. Thereafter she made her home in Germany, where she remained for two years at Mainz and Kiel as leading soprano. Her fame spread and her services were extensively sought for guest appearances in special rôles. Her success led to a five-year contract with the Royal Opera in Munich, which now became the scene of some of her most telling successes. Especially in such parts as *Butterfly*, *Salomé*, *Mimi*, *Marta* in "Tiefland," and *Suzanne* in the "Secret" (a part which she created) did she stir enthusiasm. Her répertoire is extensive.

Miss Craft made her reappearance in America last October as leading soloist at the Maine Festival. Of late she has been winning triumphs on the Pacific Coast.

WHITEHILL IN NEW ORLEANS

Metropolitan Baritone as Philharmonic Star—"Aida" First Sigaldi Opera

NEW ORLEANS, LA., Dec. 9.—The Philharmonic Society gave its first concert of the season Monday night, with Clarence Whitehill, baritone, as the attraction. Mr. Whitehill's program was a most effective one. Massenet's "Chant de Touraine," the Strauss' "Traum durch die Dämmerung," John Alden Carpenter's "Looking-glass River" and "Since You Went Away," by Johnson, were the most popular numbers, and were re-demanded. The singer's best work of the evening was the Massenet composition. Charles Albert Baker, who was well remembered as the able accompanist of other artists visiting here, was at the piano.

Mme. Jeanne Jomelli, who was heard here several years ago with the Damrosch Orchestra, is appearing this week at the Orpheum. Her program is a varied one and music lovers are enjoying to the fullest this singer's lovely voice.

The ten weeks' season of opera by the Sigaldi Italian Opera Company, which has just completed a successful season in the Southern countries, will open with "Aida."

MINNEAPOLIS HOMECOMING

Oscar Seagle and Frank Bibb Welcomed Warmly on Return

MINNEAPOLIS, MINN., Dec. 10.—Oscar Seagle with Frank Bibb, pianist-accompanist, appeared in recital here a few evenings ago. Both musicians hailed originally from Minneapolis, and both were tendered a royal welcome on the occasion of their homecoming.

Mr. Seagle's program reflected the modern spirit in composition. Two old Irish songs introduced a group made up otherwise of Mr. Bibb's "Indian Elegy," Mrs. Beach's "Ah, Love, But a Day" and John Alden Carpenter's "Les Silhouettes" and "When I Bring You Color'd Toys." In the two encores, the "Pagliacci" Prologue and "Swing Low, Swing Chariot," he reached a degree of warmth and exhilaration which was the emotional climax of the evening. The baritone's associations and artistic sympathies were plainly evidenced in French songs, in which his style was scholarly and satisfying.

Fauré, Ravel and Debussy were exploited by Mr. Bibb with due appreciation of the impressionistic qualities, stated by the pianist in prefatory remarks.

F. L. C. B.

PLAN CHRISTMAS CHORUS

Call for Big Volunteer Body to Sing at New York "Tree"

The Christmas spirit in music promises to be reflected distinctly in New York's Madison Square Park, early on Christmas eve. It is planned to organize a volunteer chorus of mixed voices, which Victor Harris has promised to conduct.

The chorus is to meet and organize for its sole rehearsal in Dr. Parkhurst's Church, Madison Square, at 4.30 on December 24. After an hour's rehearsal the singers will assemble at the stand built for them close to the city Christmas tree in the park near the church. Christmas music will be sung until six o'clock. In case the weather is inclement the concert will be given in Dr. Parkhurst's church.

No chorus has yet been organized, but Conductor Harris anticipates volunteer aid from the various clubs and choirs as well as from individual singers.

FOSTERING MAINE'S MUSIC

Recently Organized Belfast Society Projects Ambitious Plans

BANGOR, ME., Dec. 8.—A new musical society, to be known as the Belfast (Me.) Philharmonic Society, has recently been organized, headed by the following officers: Orlando E. Frost, president; Herbert A. Drinkwater, vice-president; Rev. Haraden S. Pearl, secretary, and William M. Thayer, treasurer. The purpose of the organization is to assist in furthering the musical interest of the city and to stimulate appreciation of music among the city's young people.

A special committee composed of Edward White, Elbridge S. Pitcher and J. Lee Patterson was appointed to further the projected formation of a symphony orchestra. Another special committee was appointed to attempt to bring about the presentation of an opera this winter.

J. L. B.

THE MALKIN MUSIC SCHOOL

MANFRED MALKIN, Director, 26 Mount Morris Park West (near 122nd St.), New York City.
JOSEPH MALKIN, Cellist, MESSRS.—FLORIDA, VOLPE, DUBINSKY, PASTERNAK,
MASELL, Mme. TRAUBMAN and others.

JACQUES URLUS

GREAT WAGNERIAN TENOR (Metropolitan Opera Co.)

FOR DATES ADDRESS ANNIE FRIEDBERG, 1425 BROADWAY, NEW YORK

Granberry Piano School

Interpretation. Normal Methods. The Faleten System. Address: Carnegie Hall, New York

AVAILABLE FOR CONCERTS

October to November and after February

METROPOLITAN OPERA CO.

PRIMARY COURSE IN EAR TRAINING AND MELODY WRITING

BY BESSIE WILLIAMS SHERMAN

Price, 35c

Simple and explicit directions for training the ear and establishing an understanding of melody with a class of little children—to be used in connection with a small set of Piano studies by the same author, "On the Road to Toneland."

What the Montessori method is in other branches of work with the child, this course is for music—the child acquires a knowledge of the scale, intervals, rhythm, accent, cadences, etc., etc., quite unconsciously, just as he earlier learned to talk, with no conscious effort. Confusing technical terms have been avoided—in their place words have been used which are in keeping with appropriate little melody-stories which are all that is visible to the child of the real study he is making.

CLAYTON F. SUMMY CO., Publishers
64 E. Van Buren St., Chicago

ERNEST CARTER

Composer-Conductor

Residence Studio, 150 West 58th Street

Telephone 2499 Columbus New York



LEWIS JAMES HOWELL

BARITONE

RECITAL—ORATORIO—CONCERT

"A beautiful baritone voice admirably trained."—Ledger, Philadelphia.

813 No. Broad St., PHILADELPHIA, PA.

Three Years in Grand Opera, Milan, Italy.

MILDRED POTTER

CONTRALTO

WOLFSOHN MUSICAL BUREAU
1 West 34th Street New York

ALEXANDER BLOCH

VIOLINIST

American Tour—Season 1914-15

Management: FOSTER & DAVID, 500 Fifth Ave. New York City

ADELAIDE GESCHEIDT

DRAMATIC SOPRANO—Oratorio—Concert—Recital

Instructor of Miller "Vocal Art Science" and the Art of Singing

Studios No. 817 Carnegie Hall, New York Tel. 1350 Columbus

KITTY CHEATHAM

AMERICA'S distinguished CREATOR and INTERPRETER of a New Musical Literature

Communications to H. JOHNSON
274 Madison Ave. NEW YORK



ELEANOR PATTERSON

American Contralto

510 W. 124th St., N. Y. C.

Tel. Morningside 880

ROWLEE McELVERY

Basso-Cantante

Concert—Oratorio—Recital

Voice Culture

Address: 301 Lefferts Avenue, BROOKLYN

Telephone: 6637-J. Flatbush

HENRY BARRON

TENOR

Opera, Oratorio, Concert, Recital

EDLIN MUSICAL BUREAU
1403-1505 Broadway, New York

Personal Address, 602 West 139th Street, New York City

Tel. 2939 Bryant

THIS TRADE MARK

IN THE IRON PLATE

OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

McKeeley Company
IRON PLATES

MRS. HELEN ALLEN HUNT GIVES BOSTON RECITAL

John Chipman, Tenor, and Isidore Luckstone Assist Popular New England Contralto

BOSTON, Dec. 14.—Mrs. Helen Allen Hunt, assisted by John Chipman, tenor, and Isidore Luckstone, accompanist, gave a song recital in Steinert Hall on Tues-



Mrs. Helen Allen Hunt, Contralto, of Boston

day evening, December 8. Mrs. Hunt sang songs by Brahms, Hahn, Weckerlin, Delmas, Tschaikowsky, Beach, Worrell, Luckstone and Riego. Mr. Chipman's



John Chipman, the Boston Tenor

songs were of Schutte, Cornelius, Franz, Paladilhe, Campbell-Tipton, Hue, Hyde, Hughes, Lady Bairne Coates, and there were three duets, "The Maybell and the Flowers," Mendelssohn; "Lontano, Lon-

tano," from Boito's "Mefistofele," and "It was a lover and his lass," Wallthew.

Mrs. Hunt's continual development as a singer and a musician has brought her a large and enthusiastic following in this city. By industry and intelligence she has developed a voice more beautiful today than ever before, and her musicianship, her diction, her versatility as an interpreter, which makes it possible for her to treat with equal sympathy songs by Brahms or Tschaikowsky, are becoming more and more appreciated in this city. Whether the song is grave or gay, she is eloquent and characteristic in singing it. She arranges her programs thoughtfully. They are not hackneyed. They usually present new songs worth while. On the program of last Tuesday night there were no vocal novelties. The novelty lay in a singer displaying actual intelligence and art in the highest sense of the word. Mr. Chipman manifestly pleased his audience with his singing and Mr. Luckstone was as usual a most efficient accompanist. The performance of his songs, "My Laddie" and "The Shadow" brought him to his feet to acknowledge applause for the composer as well as the cantatrice.

WORCESTER FESTIVAL RESULTS

Deficit of \$1,881 to Be Made up from Two Sources—New President

WORCESTER, MASS., Dec. 4.—The annual meeting of the Worcester County Musical Association this morning resulted in the retirement of William H. Cook as president of that organization and the election of Arthur J. Bassett to that position. The festival deficit, according to the report of the treasurer, George R. Bliss, for the fifty-seventh festival was \$1,881.60. Of that amount fifty per cent. is made up by a fund maintained for such a purpose, and the remainder is secured by drawing on the guarantors, of whom there is a long list.

The full list of officers for the year are: President, Arthur J. Bassett; vice-president, J. Vernon Butler; clerk, H. R. Sinclair; directors for four years, Arthur J. Bassett, J. Vernon Butler, George R. Bliss and William H. Cook; for three years, Rufus B. Fowler; for two years, Luther M. Lovell and H. R. Sinclair, and for one year, T. Hovey Gage; membership committee, Dr. A. C. Getchell, Edward L. Sumner and Edward P. Ingraham; new members, Clarence S. Brigham, Marcus L. Foster, Warren R. Gilman, Aldus C. Higgins, Harrison H. Prentice and Hamilton B. Wood.

The itemized report of the treasurer showed the earnings of the festival for 1914 as \$11,986.21 and the expenses \$13,867.81. M. E. E.

SALT LAKE ORATORIO PLANS

Society Now on Permanent Basis—Music for Teachers' Convention

SALT LAKE CITY, UTAH, Dec. 4.—An important meeting of the Salt Lake Oratorio Society was held last week, when the society was placed upon a permanent basis. Officers were elected and articles of incorporation were drawn up. Under the direction of Prof. Squire Coop, the society will sing the "Messiah" during the holiday season.

The convention in Salt Lake of the Utah teachers was the occasion for several fine programs furnished by local and state talent. The program consisted of numbers rendered by the High School orchestra under the direction of L. P. Christensen, the Provo Male Chorus under the leadership of C. R. Johnson, the University of Utah orchestra under Thomas Giles, besides many solo artists. Z. A. S.

Louisville Quintet Club's Concert of American Music

LOUISVILLE, Dec. 10.—Not the least of the good offices of the Louisville Quintet Club is the setting aside of an entire program each year to the compositions of American composers. A good-sized audience braved the disagreeable December rain and turned out to hear and cheer this American program last Tuesday evening at the Woman's Club Auditorium. The composers represented were

THE WEBER

THE human voice at its best is the very height of perfection in musical tone production. To equal this wonderful quality is the ideal of makers of musical instruments.

Of course the character of a piano tone cannot be absolutely vocal. But the inspiring beauty of the Weber tone can only be compared with the perfection of the voice of a Caruso or a Melba.

There is a wonderful evenness of scale, a volume that is astounding—a vibrant, magnetic, appealing quality. And the rich, sonorous notes breathe forth from the instrument with the smoothness and freedom of organ tones.

Certainly the beauty and perfection of the Weber "voice" is unequalled in present-day piano making art.

THE WEBER PIANO COMPANY AEOLIAN HALL

29-31-33 West 42nd St., New York City

Arthur Foote, two movements of whose String Quartet, op. 70, were played; Benjamin Cutter, whose Piano Trio in A Minor was presented and Edgar Stillman Kelley, who was represented by his Piano Quintet, op. 20, which proved a most distinguished offering. The Quintet Club is made up of Mr. and Mrs. Victor Rudolf, Mrs. J. E. Whitney, Charles Letzler and Carl Schmidt. H. P.

RELIEF CONCERT IN EASTON

Fine Solo and Ensemble Work Marks Pennsylvania Event

EASTON, PA., Dec. 8.—The War Sufferers' Relief Concert, which was given on December 3, in the Orpheum, under George B. Nevin's direction, was attended by an audience of imposing size. Excellent soloists had been secured for the event and their work was of a high order.

Jeanne Woolford, contralto; Dorothy J. Baseler, harpist, and Horatio Connell, baritone, were the associating artists. Their selections were received with enthusiasm and the nicely balanced program met with hearty approval. The Carnival of Song Chorus, under Mr. Nevin's baton, sang spiritedly and with plenty of volume. Artistically and financially the concert was highly successful.

Violinist Nachèz Plays Before Distinguished Canadian Audience

OTTAWA, CAN., Dec. 9.—For the benefit of the Queen's Canadian Military Hospital and the Belgian Relief Fund a concert was given under the patronage of the Duke and Duchess of Connaught in the Chateau Laurier ballroom last evening by Tivadar Nachèz, the noted Hungarian violinist; Mrs. Mulloy, soprano;

Mrs. Cartwright, Dr. Gibson and Dr. Charles Harriss. Most of the cabinet ministers and leading government officials were present. Mr. Nachez, who is visiting here, played a group of seventeenth century pieces by Desplaine, Vivaldi and Leclair, the first movement of the Mendelssohn Concerto, his own Adagio, op. 35, and "Evening," op. 18; Kreisler's "Liebesfreud" and two new pieces by Dr. Harriss, a "Meditation" and "Valse Capricieuse." He played in a wholly admirable manner. There was a Donizetti air and songs by Speaks, Nevin and Alabiew for Mrs. Mulloy.

CHRISTINE MILLER
Contralto

New York Evening Mail:
"Miss Miller never fails to carry conviction by her refined style and her well-schooled voice."

Management: Haensel & Jones
Aeolian Hall - - - New York

MYRTLE ELVYN Renowned American Pianiste



NOW BOOKING FOR
American Tour 1914-1915

Concert Direction Harry Culbertson
Fine Arts Building :: Chicago
KIMBALL PIANO USED

MARIAN WRIGHT POWERS

HEMSTREET STUDIOS

FRANK HEMSTREET

LILLIAN MILLER HEMSTREET

COLORATURA SOPRANO SONG RECITALS PRIVATE MUSICALES—ORATORIO

NOW BOOKING
Direction
ANTONIA SAWYER
1425 Broadway, N. Y.

TEACHERS OF SINGING

"Do things WITH your voice, not TO it"

44 West 44th St., New York City. Phone: Bryant 647; Albany, N. Y. (Thursdays)

OBERHOFFER FINDS RESPONSIVE PUBLIC

Minneapolis Orchestra's Programs Gratify Tastes of Several Big Audiences

MINNEAPOLIS, Dec. 10.—The Sunday popular concerts by the Minneapolis Symphony Orchestra continues to draw large audiences. The two last programs have exercised particular charm in the presentation of marches, overtures, dance music and movements from symphonies which have found especial favor. Among the last named was the "Angelus" from Hadley's Symphony No. 3.

Edna Gunnar Peterson, soloist, was again acclaimed a fine pianist with a clean technic, intelligence and musicianship. Mendelssohn's "Capriccio Brillante" was well suited to her equipment. Liszt's Hungarian Fantasy has dwindled in interest even in capable hands.



ALICE SOVEREIGN

Mezzo-Soprano Contralto

Available for Concerts and Recitals
SEASON 1914-15

Also for Opera in which she has sung with notable success in Germany and Italy.

Management: ANTONIA SAWYER
1425 Broadway New York
Baldwin Piano

ALICE McDOWELL

CONCERT PIANIST

Symphony Chambers, BOSTON

LOYAL PHILLIPS SHAWE

BARITONE

C/o Musical America, BOSTON, MASS.

HEINRICH GEBHARD

PIANIST

Management: George Whipple BOSTON, MASS.

HELEN ALLEN HUNT

CAROLINE HUDSON-ALEXANDER

Management LOUDON CHARLTON

Andrea Sarto, the American baritone, made his first appearance in the Northwest at last Sunday's concert. His numbers were the Prologue from "Pagliacci" and the aria, "Ella giami," from Verdi's "Don Carlos." He was well received.

The symphony concert on Friday evening was an exact repetition of the program presented the night before in St. Paul. While gaining possibly in assurance through the experience it seemed that there was a corresponding lack in enthusiasm on the part of the players. The "Harold in Italy" seemed less a spontaneous expression than a conscientious performance.

Helen Stanley was accorded a reception indicative of a cordial liking on the part of the audience for her performance of two arias and as many encores.

The second concert of the notable Beethoven cycle by the Minneapolis Symphony Orchestra took place Monday afternoon. Although the auditorium was not filled, a considerable number from Minneapolis and St. Paul braved the inclement weather. Two symphonies were presented, the Second and Seventh. The G Major Romance, for violin, played by Concertmaster Richard Czerwonky, and the orchestra, between the two symphonies had a performance of exquisite loveliness.

Mariam Grun was the vocal soloist. His numbers were the aria, "Mit Mädeln sich vertragen," and the songs, "In questa tomba, oscura," "Bitten," and "Die Ehre Gottes aus der Natur." The voice was of pleasing quality, true to pitch; the style sincere. F. L. C. B.

First Symphony Concert of Season for Boise, Idaho

BOISE, IDAHO, Dec. 6.—Last Friday night the Boise Symphony Orchestra gave its initial concert of the season under the able direction of Charles O. Breach, to a splendid audience. In the well arranged program the organization's playing was by far the best that it has done. Mr. Breach showed splendid musicianship, and Eugene Farner filled the place of concertmaster in a most able manner. The program was composed of works by Grieg, Beethoven, Haydn, Bach, Massenet, Helmund, Puccini and Edward German. There were two soloists, LaVern McCrum, soprano, and Mable Murphy, pianist, each one giving an excellent performance.

O. C. J.

Grace Renée CLOSE

Dramatic Mezzo-Soprano

Concert Direction, Annie Friedberg
1425 Broadway, New York City

Walter Henry Hall

Professor of Choral Music
Columbia University

ADDRESS

49 Claremont Ave., New York City

JOHN CHIPMAN

TENOR

CONCERTS and RECITALS
Vocal Instruction

STUDIO: 177 Huntington Ave., BOSTON

EDITH MARTIN

Solo Harpist and Teacher
Soprano Soloist

CONCERT and RECITAL
Studio: 102 St. James Avenue, Boston

STEPHEN TOWNSEND

6 Newbury Street, BOSTON

SOPRANO
Concert
Oratorio
Recital

CARNEGIE HALL, NEW YORK

Management LOUDON CHARLTON

Coloratura Soprano, Chicago
Grand Opera Company

Management Harry Culbertson
Fine Arts Building, Chicago

The Distinguished
Tenor of the
Metropolitan Opera
Co.

Will be available for Concerts during November, 1914
and May, 1915

Inquiries to be Addressed to CHAS. L. WAGNER - 1451 Broadway, New York

FRYER DÉBUT EVENT OF GENUINE IMPORT

An Admirably Equipped Musician Revealed in Pianist's New York Recital

Herbert Fryer, who made his first New York appearance in a recital at Aeolian Hall on Wednesday evening of last week, is one of the most gifted and artistically satisfying young pianists that the current season has thus far brought to local attention. It is earnestly to be wished that he may be heard here again and ere long. Certainly the reception given him by last week's audience was sufficient to warrant the hope that his activities in these parts may be continued. The emergence of a genuine artist from the wearisome procession of mediocrities that wanders through every succeeding musical year is always a matter of such deep-seated gratification that one instinctively resents the idea that his appearances should be restricted. It seems only fitting that his excellences should be properly and repeatedly emphasized.

In Mr. Fryer's case they amply merit such recognition. He is an earnest, sincere and painstaking musician, admirably equipped in intellectual and temperamental qualifications, broad musical ideals and unfailing taste and skill in the formation and disclosure of his conceptions. He played a program of wide range, comprising Haydn's F Minor Andante and Variations, Beethoven's Sonata, op. 110; César Franck's "Prelude, Chorale and Fugue," Brahms's Waltzes, op. 39, and a Chopin group, including the Prelude, op. 43, the E Major Nocturne and the Barcarolle.

From the outset there was occasion to admire the beauty of his tone and the range of nuance which he was able to encompass, the crispness of his rhythm, finish of phrasing and clarity of melodic enunciation. He delivered Beethoven's Sonata, authoritatively and with true poetic penetration. Nor was his reading of the noble masterpiece of Franck less illuminating. A few technical slips in the hand-crossed passages of the chorale

were about the only flaws. Subsequently he gave the Brahms waltzes in charming fashion and stood the test of Chopin effectively. Technically Mr. Fryer is well endowed.

Not only as soloist but also as accompanist did he have opportunity to distinguish himself. For he was assisted by Robert Maitland, baritone, who sang songs by Schubert, Lully, Hahn, Rubinstein and Wolf, and who, though suffering somewhat from a cold, won the approval of his hearers through his large, resonant voice and his very capable delivery of German *Lieder*, to which his style is better suited than it is to French songs. Mr. Fryer's accompaniments were not only sympathetic and well balanced, but brought out the salient details of the piano parts most tellingly.

H. F. P.

Ohio Teachers Draft Standardization Bill

The legislative committee of the Ohio State Music Teachers' Association met in executive session at Alliance, O., November 28 and prepared the bill to be presented to the State legislature for the licensing of music teachers throughout the State.

JACQUES KASNER



Violinist

Season 1914-15

The NEW YORK TRIBUNE,
Jan. 29, 1914:

"Mr. Kasner plays with great skill, with much musically taste, with poise and with understanding of his instrument."

Address:
120 E. 85th Street, New York

CINCINNATI CONSERVATORY OF MUSIC

ESTABLISHED 1867

MISS BERTHA BAUR, Directress

All Departments of the Conservatory are open throughout the summer, as during the school year. Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

ELOCUTION

Location ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue Free.

MISS BERTHA BAUR, Highland Ave., Oak St. and Burnet Ave., Cincinnati, O.

HELEN HOPEKIRK

American Address, October to May. 169 Walnut Street, Brookline, Boston, Mass.

HARRIOT EUDORA BARROWS

407 Pierce Bldg., Copley Square, BOSTON

Soprano
ORATORIO
CONCERT

Grace Bonner Williams

SOPRANO
ORATORIO AND CONCERT

Address: 120 Boylston Street, BOSTON, MASS., care of "MUSICAL AMERICA"

EDITH THOMPSON

PIANIST
Management:

RICHARD NEWMAN
Steinert Hall, Boston

VOCAL
INSTRUCTION
BOSTON, MASS.

HUBBARD

CONTRALTO SOLOIST AND TEACHER
STUDIO: 509 PIERCE BLDG., BOSTON, MASS.

Teacher of Singing
Baritone Soloist

JENNY DUFAU

Coloratura Soprano, Chicago

Grand Opera Company

Management Harry Culbertson
Fine Arts Building, Chicago

RICCARDO MARTIN

The Distinguished

Tenor of the

Metropolitan Opera Co.

Will be available for Concerts during November, 1914
and May, 1915

Inquiries to be Addressed to CHAS. L. WAGNER - 1451 Broadway, New York

Blanche Hamilton Fox

CONTRALTO

Exclusive Management: FOSTER & DAVID, 500 Fifth Ave., New York

FRANK ORMSBY, Tenor

Exclusive Management
FOSTER and DAVID
500 Fifth Avenue, New York

OPERA STARS AS CONCERT SPONSORS

Metropolitan Artists in Boxes at
New "Moments Musicales"—
Lucy Gates' Success

"THIS car for the Mom'ts Musicals," announced an elevator starter at the Waldorf-Astoria on the afternoon of December 11. This was his contribution to the opening of the series of "Moments musicales avec danses modernes et classiques," under the direction of Ottokar Bartik, ballet master of the Metropolitan Opera. Opera stars were the patrons, and the occasion was a sort of reunion of Metropolitan artists past, present and (perhaps) future. In this case opera house procedure was reversed, for the Metropolitan stars applauded the performers as boxholders and were in turn stared at by society in the parquet seats.

Mr. Bartik's venture showed signs of becoming a social fad, for did not the lay spectators have the privilege of rubbing elbows—almost—with the demigods of the opera house! First of these was Enrico Caruso, ubiquitous in his wanderings around the concert salon. One noticed also Emmy Destinn, with Mme. Fernando Tanara, wife of the able musical director of this undertaking; Lucrezia Bori, in a box with A. Morris Bagby; Giovanni Martinelli, with his attractive young wife; Pasquale Amato, Giorgio Polacco, Otto Goritz, Riccardo Martin, Adamo Didur, Raymonde Delaunois, Anna Case, Andres de Segurola, Johanna Gadski, Marie Mattfeld and ever so many more. Former Metropolitan artists were Bessie Abbot and Carl Jörn, the latter one of the participants in the program.



Ottokar Bartik, Metropolitan Ballet Master and Director of "Moments Musicales"

Distinctly the event of the afternoon was the immediate success of Lucy Gates. Before the advent of the American coloratura the audience had been somewhat lethargic, but after her dazzling vocal flights in the "Bell Song" from "Lakmé"—presto!—fervent enthusiasm. This American girl could scarcely have set for herself a more grilling task than the winning of recognition from a vocal jury of Metropolitan stars, and her complete accomplishment of this purpose may be recorded with certainty. A notable feature of her singing was found in her *staccati*, which were as crisply delicate as the harmonics of a Kreisler—both in the "Bell Song" and in her added "Una voce poco fa" from "The Barber of Seville."

Mr. Jörn supplemented his "Rêve" from "Manon," "Rodolfo's Narrative" and a Russian folk song with a "Queen of Sheba" aria and a new "Schlummerlied" by Willy Tyrolier, one of the Metropolitan assistant conductors. Vera Barstow revealed the fine qualities of her violin art in Sarasate's Spanish Dance, No. 2, and a Sarabande and Musette by her teacher, Luigi von Kunits. Paolo Martucci gave more pleasure in a Scherzo by his father than he did as a Chopin interpreter. Mr. Tanara was the efficient accompanist.

K. S. C.

BERNHARD STEINBERG

BARITONE
Oratorio
Concert
Recital



"A rich voice of large volume and full reaching power."—*New York Times*.

"A wonderfully beautiful voice, resonant, manly, admirably managed; a voice of character, the timbre of which lingers in one's memory."—*Daily Mail, London*.

"A voice of really beautiful timbre, combined with unusual intelligence of interpretation."—*New York Tribune*.

LECTURE RECITAL ON HEBREW TRADITIONAL MUSIC

FOR TERMS AND DATES ADDRESS ■ GERTRUDE F. COWEN, 1451 Broadway, New York

AID MACDOWELL COLONY

Dana Forces in Warren Concert of That Master's Works—Choral Program

WARREN, O., Dec. 6.—On December 2 at Dana Hall the Afternoon Musical Club and the orchestra and soloists from Dana's Musical Institute presented a MacDowell memorial program that interested a large audience. The program was as follows:

"Der Sarazenen," "Die Schöne Alida," orchestra; "March Wind," Ruby Swager; "Sweetheart, Tell Me," "Slumber Song," Naomi Bayard; "Silver Clouds," Elizabeth Smith; "To a Wild Rose," Maclurkan, '15, orchestral arrangement by Orchestra; "To a Water Lily," "Will o' the Wisp," Harold Marsh; "The Swan Bent Low to the Lily," "Thy Beaming Eyes," "The Blue Bell," Mrs. G. D. Hughes; Praeludium from First Modern Suite, Moto Perpetuo, Mae Underwood; Overture, "The Bartered Bride," Smetana, orchestra, under Lynn B. Dana.

An offering was taken at the close of the program and resulted in a substantial sum which has been sent to the MacDowell Memorial Association for use in

MME.
GERVILLE-RÉACHE
CONTRALTO
Management ■ HAENSEL & JONES
Aeolian Hall, New York

Great Song Successes by CHRISTIAAN KRIENS

In the repertoire of the leading Concert singers. Endorsed by CARUSO. Send for trial copies of: "The Letter of Farewell," "Evening Song," "Visions," "Meditation," etc. (English and French). Write today to CARL FISCHER, Cooper Square, New York, Dept. W. Also for complete Catalogue of all the KRIENS works.



Mme.
MOLIÈRE
Vocal
Culture

GRAND OPERA
PRIMA DONNA

Vocal Culture. Special attention to voice placing. Address, 426 Pelham Road, New Rochelle, N. Y. Phone 3900. New Rochelle, N. Y. Studio also in N. Y.

CHICAGO MUSICAL COLLEGE

Founded 1867 Dr. F. ZIEGFELD, President

FORTY-NINTH YEAR

Catalogue Mailed Free Upon Request to Registrar, CHICAGO MUSICAL COLLEGE 624 South Michigan Boulevard, CHICAGO

ALFRED BAEHRENS

furthering the work of the Peterborough Colony in New Hampshire.

President William H. Dana, of Dana's Musical Institute, and Mamie Selback, of Hamilton, O., were recently married at Dayton, O. Miss Selback is a singer of ability, having been associated with the Carl Rosa Opera Company, the Bostonians and many of the Savage productions.

On Thanksgiving evening the Warren Choral Society, under the direction of F. J. Sadlier, with Christine Miller and James H. Rogers as able assisting artist, was heard in a well-presented program of miscellaneous choral works.

BROOKLYN GIRL'S RECITAL

Decided Success for Miss Brenner in Her Home City

Brooklyn music lovers paid tribute to the talent of Orina Elizabeth Brenner of that borough at a recital given by her at New Utrecht Hall, Bay Ridge, on December 1. She was ably assisted in her well-chosen program by Sidney Dorlon Lowe, pianist, and C. Markham Talmage, flutist. Miss Brenner has won favorable comments through her concerts in various cities of the East and middle West, and her success on this occasion was decided. Among her offerings were Handel's "Angels Ever Bright and Fair," Haydn's "Mermaid's Song," Arne's "Lass with the Delicate Air," "Caro Nome," from "Rigoletto," "Lo! Here the Gentle Lark," with flute obligato, and other compositions by Ronald, Bischoff, D'Hardelot, Ware and La Forge. "The Last Rose of Summer" concluded her offerings.

Despite her youth Miss Brenner revealed a high degree of artistic discernment and much beauty of voice. Mr. Lowe distinguished himself by his masterful interpretation of Chaminade's "Autumn" and Moszkowski's Waltz, op. 34.

G. C. T.

George Dostal's New York Appearances

George Dostal, tenor, appeared with considerable success with the Trio de Lutèe at the concert of the Harlem Philharmonic Society on Thursday of last week. On Tuesday Mr. Dostal and Mabel Garrison, soprano, were the soloists at the Bramhall concert, in the Plaza, New York. Mr. Dostal sang the "Don Sebastian" aria "Deserto in terra" and a group of English ballads. Mr. Dostal added two numbers at the conclusion of the regular program. He has been engaged for the Newark Festival next May and for the Syracuse Festival.

Margaret Shirley, lyric soprano, has just filled engagements in Washington, D. C., and Chickering Hall, New York.

ST. PAUL DELIGHTS IN CULP RECITAL

Her Singing "Acme of Artistic Satisfaction"—Minneapolis Orchestra's Visit

ST. PAUL, Dec. 10.—For pure artistry, the acme of satisfaction was reached in the recital by Julia Culp before the Schubert Club in the People's Church.

A heavy cold served but to accentuate the singer's art, which, with her magnetic personality brought the large audience to her feet. By common consent the group of Schubert songs was acclaimed most inspiring, with "Du bist die ruh" marking the fullest measure of attainment. John Alden Carpenter and James H. Rogers were drawn upon for a group of five songs. Brahms was the one remaining composer represented.

Coenraad v. Bos contributed invaluable service at the piano.

The Minneapolis Symphony Orchestra, Emil Oberhoffer conducting, played its third concert of the St. Paul series under the auspices of the St. Paul Institute at the Auditorium Sunday night. Only French composers were represented on the program. Helen Stanley was the soloist.

Berlioz's "Harold in Italy" Symphony was the principal number, Karl Scheurer playing the viola solo. It was a successful performance, gratefully received. Another Berlioz number was the opening overture, "Roman Carnival." Chausson's symphonic poem "Viviane," op. 5, and the scherzo, "L'Apprenti Sorcier," by Dukas, completed the orchestral offerings.

Helen Stanley, of the Century Opera Company, revealed a beautiful voice, used with excellent effect in the *Micaela* aria from "Carmen" and in the "Lia" aria from Debussy's "L'Enfant Prodigue." Continued applause resulted in the addition of Massenet's "Héroïade" aria, "Il est doux, il est bon," and Puccini's "Vissi d'Arte."

Mrs. Edward MacDowell appeared in a piano recital of her late husband's compositions before a goodly company of interested musicians last night.

F. L. C. B.

Edwin Arthur Kraft, organist, gave his forty-first recital under the auspices of the Atlanta Music Festival Association, on December 6. He was assisted by Emil Medicus, flautist, and by a well-trained chorus.

Oliver Ditson Company

150 Tremont Street, Boston 8-10-12 East 34th Street, New York

FIVE VIGNETTES FOR THE PIANO

Op. 7

By F. MORRIS CLASS

Price, \$1.00 postpaid

Five short pieces under one cover, with accompanying poems, describing and indicating the moods of the different compositions. These will prove excellent studies for interpretation and portrayal of emotional color. They grade about IV. Handsomely printed with fine art title. A splendid gift.

BOSTON NEW YORK

WILLIAM WADE

Now in America

AVAILABLE FOR CONCERTS, ORATORIO, RECITALS

Address personally Residence, Hotel Ansonia, New York

HINSHAW

The Metropolitan Opera Co. Baritone

SEASON 1914-1915 NOW BOOKING

Mgt. Wolfsohn Bureau
1 W. 34th St., New York

STEINWAY PIANO USED

Schumann-Heink

Available for Chautauqua
engagements Summer 1915

TEACHER OF SINGING. For six years assistant to Jean de Reszke. Paris Studio transferred to 9 West 76th Street, New York, for Season 1914-1915.

MUSIC APLENTY IN NEWARK CALENDAR

Kneisel Visit, Choral Concerts of
Orpheus and Arion Clubs
and School Event

NEWARK, N. J., Dec. 13—Musical events in Newark occur sporadically, and when there are concerts there is usually a plethora of riches. The past week was an example of the kind. On Monday evening occurred the concert of the Arion Society under the direction of Arthur Mees, who wields the baton during the absence of Richard Trunk on military duty abroad. The chorus sang with excellent quality of tone, the balance of the parts being perfect. The society had the assistance of Paul Petri, tenor, and Katherine Eymann, pianist, and an orchestra made up of members of the New York Philharmonic. In a Serenade of Volkman the cello solo was played artistically by Joseph Gotsch. The most important choral offering was Gernsheim's "Salamis," with a tenor solo by Mr. Petri. In the Brahms "Cradle Song" the society scored a remarkable success, the *pianissimo* being a triumph of choral vocalization.

Miss Eymann played the Grieg Concerto in A Minor, displaying a good technic and an intelligent understanding of the composer's intentions. Mr. Petri confirmed the excellent impression



"ESCAMILLO" IN CARMEN

GRAHAM MARR
Leading Baritone Century Opera Co.
IN CHICAGO

Edward C. Moore, in Chicago Daily Journal, Dec. 9, 1914:

"Graham Marr became protean in his activities, since he appeared in the three acts as Coppelius, Dapertutto, and Miracle respectively. This is a severe test for a singer, and Marr achieved something of a triumph. He is the best Miracle of the several who have essayed the role on the Auditorium stage. A welcome innovation was introduced in his Coppelius scene, since it was given in its musical version and not spoken. Neither the music nor the words are of a kind to cause poignant joy to the audience, but the scene is better sung."

Stanley K. Faye, in Chicago Daily News, Nov. 27, 1914:

"Graham Marr brought to the character of the toroeador a personality that dominated not only the lesser actors, but Miss Howard as well. In that he may have shown some error of judgment, but almost anything can be forgiven a man who will make of Escamillo something more than a crowing rooster. His voice is of great volume, but is held under a control as great. Finally, his stage presence is gratefully dramatic."

made in his recent recital here. He was heard in "Siegmund's Love Song" from "Walküre" and three Schubert songs, to which Mrs. Petri played the piano accompaniments. Mr. Mees conducted with his usual authority, and the audience was most enthusiastic.

The Kneisel Quartet gave the first concert of its seventh Newark season on Wednesday evening in Wallace Hall. The program included the Schumann Quartet in A Major, op. 41, No. 3, Mozart's Quartet in E Flat Major (Koechel No. 428), and a Corelli sonata for violoncello and piano, played by Mr. Willeke and Mrs. Willeke. The beautiful performance of this sonata resulted in an outburst of applause, compelling an additional number. Mr. Willeke thereupon played his own arrangement of a Boccherini Rondo so effectively that another encore was exacted, Bach's Air. Mrs. Willeke displayed an excellent technical equipment, and played the accompaniments in a most musicianly manner. The Kneisels' traditional beauty of ensemble and tone was again evident in the playing of the quartet. The audience was large and enthusiastic.

On Thursday evening the Orpheus Club, under the direction of Arthur Mees, was heard in the first concert of the current season at Wallace Hall. The assisting artist was Anita Rio, soprano, who sang the air of *Lia* from Debussy's "Prodigal Son," and various songs, adding Hüe's "Aux Oiseaux," Cadman's "Land of the Sky-Blue Water" and Taubert's "In Exile" as encores. Mme. Rio's success was of the most emphatic nature.

The chorus was heard in a variety of songs, including H. T. Burleigh's "Mother o' Mine," Schubert's "Omnipotence," with Mme. Rio highly effective in the obbligato solo; Henry Hadley's "Musical Trust," which was encored, and Daniel Hervey's "Falstaff's Song," well sung. The club acquitted itself of its work in a most able manner.

The second program in the eighth series of Elliott Street School concerts was given on Friday evening. The assisting artists were the Russian Symphony String Quartet, Florence Mulholand, contralto, and Henry Williamson, accompanist. The usual large audience attended. S. W.

SPALDING SOLOIST WITH THE CHICAGO ORCHESTRA

Violinist Plays Mendelssohn Concerto Finely—Loeffler's "Mort de Tintagiles" on Program

CHICAGO, Dec. 14.—The program offered the patrons of the Chicago Symphony Orchestra by Conductor Frederick Stock last Friday afternoon was made up of French and German works, with one by an American, and included several pieces heard for the first time in Chicago.

Albert Spalding, the Chicago violinist, made his appearance as soloist in the Mendelssohn Concerto and Franz Esser, the principal viola player of the orchestra, performed the viola d'amour obbligato to Charles M. Loeffler's symphonic poem, "La Mort de Tintagiles."

Beginning with a fantastic march, "Joyeuse Marche," by Chabrier, full of bizarre orchestral coloring and grotesque themes, the program brought forth the overture to "King Lear," by Berlioz, and then came two miniatures of surpassing musical beauty in Debussy's nocturnes, "Clouds" and "Festivals."

The poem of Loeffler shows tendencies of the modern French writers, but the subject is hardly worked up to its full musical possibilities. Mr. Esser played the obbligato artistically. He told me during the intermission that though he had hunted all over Europe to buy such an instrument he had come across it quite by chance in Chicago.

Mr. Spalding gave a fine interpretation of the Mendelssohn Concerto, disclosing musical gifts of high order. He played the first movement with a round and rich tone and with technical fluency, the *andante* with feeling and refined taste, and the *allegro* with brilliance and dash. It was a very musical performance.

Mr. Stock's interpretation of the "Liebesfrühling" overture by Georg Schumann was especially effective.

M. R.

SCHUMANN-HEINK SYMPHONY SOLOIST

Contralto Sings with Splendid Breadth and Emotional Force
—Damrosch's Offerings

Mme. Schumann-Heink is one of those rare artists so heartily favored by the public that she can count upon an effusive welcome whether she chances to be in good voice or otherwise. As soloist at last Sunday afternoon's New York Symphony concert in Aeolian Hall she was received with the customary acclamations. These she richly deserved, being in fine vocal shape and delivering her three numbers—"Andromache's Lament" of Bruch, *Erda's Warning* from "Rheingold" and *Waltraute's* narrative from "Götterdämmerung"—with splendid breadth and emotional force.

Most impressively delivered of these was the "Rheingold" music, which the great contralto sang with rare tonal richness and of which every phrase was imbued with profound weight of eloquence. It was a superb illustration of Wagnerian speech-song, uttered with the most absolute sense of its musical char-

acter and beauty as well as its innermost dramatic import.

It cannot be urged that Mr. Damrosch's treatment of Wagner's thrilling orchestral commentaries offered a similarly satisfying revelation of their grandeur. However, in the other items of the program amends were to some extent made. These works included Mendelssohn's placid "Italian" Symphony, two movements of a "Serenade for Strings" by Robert Fuchs, and Liszt's "Mephisto Waltz," which, as a diabolically pungent piece of musical cleverness, is closely related to the last movement of the "Faust" Symphony. It was well played, and Mr. Damrosch is to be thanked for reviving it.

H. F. P.

Florence Austin Plays for Ancient Dutch Society

Florence Austin, the popular violinist, appeared on Saturday evening, December 12, before the oldest Dutch society in New York, the "Fendracht Maakt Macht," the occasion being its fifty-first St. Nicholas Festival. The proceeds of the concert will be sent to the Belgian refugees in Holland. Miss Austin played a Vieuxtemps Polonaise for her first number and a group including "Souvenir," by Weitzel, and "Valse de Concert" by Ovide Musin, in which she was heard to advantage.

Katharine Goodson sailed from England for New York on December 15.

AN UNBIASED CRITICISM:

In the "Lakme" Bell Song, and a set of songs by Harriet Ware, MacDowell, Reger and Alabieff, sung at the Rubinstein Club concert, Waldorf-Astoria, New York, on Tuesday evening, Miss Gates proved herself one of the most gifted and finished coloratura sopranos heard in this city in a number of years. Her voice in itself is of enchanting, silvery timbre and crystalline purity and her florid execution is characterized by a coruscating brilliancy, agility and absence of effort altogether remarkable. Her range is extensive and the highest tones were attained with invariable surety and perfect intonation. But Miss Gates is more than a finished exponent of coloratura; she is an artist to her finger tips in all that concerns elegance of delivery, thoroughness of understanding and intellectual grasp. At the hands of a singer of this type even those who generally take little aesthetic pleasure in florid music find an unwonted enjoyment in it. In songs calling for a simpler and more emotional treatment Miss Gates was equally satisfying. Mention must be made of her perfect enunciation and particularly her absolute command of the French language in which she has not had occasion to sing in more than eight years.

The Above Was Written By Herbert F. Peyser
IN MUSICAL AMERICA FOR DECEMBER 12, 1914

FOSTER & DAVID
500 FIFTH AVENUE
NEW YORK



MARIE KAISER

SOPRANO

Concert :: Oratorio :: Recital

MANAGEMENT

WALTER ANDERSON 171 W. 57th St., New York

A. Y. CORNELL

VOCAL INSTRUCTION

TONE PRODUCTION and INTERPRETATION

STUDIOS: 607-608 Carnegie Hall, New York

ANNA CASE DISLIKES SOUBRETTISH RÔLES

Metropolitan Soprano "Not a Soubrette at Heart," She Declares, and Enjoys Serious Parts Best—A Canine Monarch, "Boris Godounow," Presides Over Brief Chat with Singer

IT all came about because of a hat—it is a long story, too long to relate outside of a fashion book or a millinery advertisement. Suffice it to say, however, that all the men said she looked like an angel in it!—this mundane maline creation—and she, well, Anna Case confessed that she sat on the hat at the theater the other night!

"But I fixed it up myself, and I can still wear it," she added. Sighs of relief from both interviewed and interviewer.

"Well," continued Miss Case, getting away from the previous painful subject, "Here is Boris Godounow—how do you like him?"

Knowing the irascible Russian temperament, I decided that for my own good I'd better like Boris. Esthetically and artistically this Godounow creature is a wonder—much pedigree and all that—but, for warmth and friendliness give me Miss Case without Boris!

"Before we begin on the war, please say that I am most enthusiastic about Mr. John C. Freund's statement concerning the American girl's remaining in America for her musical education. I myself am one little proof of the correctness of his contention."

"And now, the war. All my friends said to me warningly, 'Anna, if you go abroad something will surely happen.' I went for pleasure and rest, and got—war."

"We were in St. Moritz at the time—my very first trip, you know, and, of course, I was all enthusiasm. We really couldn't believe it true, the declaration. Well, I returned to America as quickly as I could. I had many concert engagements to fill."

"Do you like the concert work better than the work at the Metropolitan?"

"Not better—but I like it very much, and I hope to do more of it all the while. Next year I hope to make a coast-to-coast tour."

"I like the work at the Metropolitan,



Anna Case and Her Friend, "Boris Godounow." On the Left as Depicted by a Photographer, and on the Right as Reproduced with the Painter's Art by Michel Jacobs

but I'm always glad when I am given less soubrettish parts to sing—I am not a soubrette at heart—my nature is quite the opposite. My rôle in 'Orfeo' I like best for it is more serious—the style of work I enjoy doing."

Exit Boris.

Enter Boris.

"You know I took Boris to call on Mr.

Gatti, when I returned. I don't think he liked Boris much, because he only acknowledged him by a look and 'Stupid dog—ha! ha.' Now I see there is a notice at the Metropolitan: no more dogs admitted and no flowers to the stage. Isn't that funny? Well, some of the singers can save their money now!"

AVERY STRAKOSCH.

Prominent Musicians at Soirée Musicale

A "soirée musicale" was given on Friday evening, December 11, at the "House of the Three Gables," New York, by Mme. Caryl Bensel, soprano and Jeanne Rowan, pianist before a large audience

which included William Hinshaw and his wife, Franz X. Arens and many other persons well known in musical and social circles.

Mme. Bensel's singing of Schubert's "Frühlingsglaube," Schumann's "Der

Nussbaum," Paladilhe's "Psyche," Massenet's "Oeuvre tes yeux bleus" and later Santuzza's big air from "Cavalleria," the old English "My lovely Celia," and Woodman's "A Birthday" was that of an artistic performer. She showed interpretative ability in the songs and a fine intensity of emotion in the operatic aria and was warmly applauded. Her accompaniments were well played by Mrs. Florence Baldwin-Benedict.

For Miss Rowan, an accomplished pianist, there were Mendelssohn, Chopin and Liszt pieces in varied styles and also two transcriptions by Richard Burmeister of Van der Stucken's fine songs, "In der Nacht" and "Frühlingsnacht."

Pittsburgh Composers' Music Heard in Ringwalt Concert

PITTSBURGH, Dec. 11.—At a concert of the Ringwalt Choral Union, Henry L. Ringwalt, director, last evening at Conservatory of Music Hall a portion of the program was devoted to works by composers of this city. Conspicuous among them were Adolph M. Foerster's songs, "After the Revel" and "Nights of Music," which were admirably sung by Helena Baschcopf with the composer at the piano. Harvey B. Gaul's "Ashes of Roses" was heard from the choir boys of Calvary Episcopal Church, Mrs. Ord Bohannan's "If I were a Rose," sung by Mrs. Frank Dickson; Charles Wakefield Cadman's "I Hear a Thrush at Eve," by Miss Bryan and Nevin's "Bed-Time Bong," by a double quartet of women's voices. Stephen Foster's "Old Dog Tray" was sung by G. Dare Fleck and "Come Where My Love Lies Dreaming," by the mixed chorus.

Sebald-Levy Sonata Recital in Chicago

CHICAGO, Dec. 14.—Alexander Sebald, violinist, and Heniot Levy, pianist, gave the first of three sonata evenings, last Wednesday evening at the Little Theater, playing the D Minor Sonata, by Brahms, the Cesar Franck Sonata in A Major, and the Heniot Levy Sonata, op. 6, in C Minor. Interest centered naturally in Mr. Levy's Sonata which proved a very interesting work written in strict form. Its thematic material, its contrapuntal construction and its musical development reveal the composer as one of Chicago's foremost musicians.

M. R.

Foiled by Debussy!

BOSTON, Dec. 14.—Noted: at the Heinrich Gebhard piano recital in Jordan Hall, on Wednesday afternoon, a woman knitting violently and attempting to keep time with the music by a simultaneous bob of her head and a thrust of her knitting needle. In her effort to adhere to the various rhythms she was fairly successful, until Mr. Gebhard entered his Debussy group, when she was obliged to quit.

W. H. L.

KNEISEL QUARTET

SEASON 1914-1915

HELEN LOVE, Secretary, 1 West Thirty-fourth Street, New York

HINDERMYER TENOR



Owing to the Unsettled Conditions Abroad

MR. CHARLES W. CLARK

THE EMINENT AMERICAN BARITONE

has cancelled the extensive tour of Great Britain and Ireland booked for him by L. G. Sharpe of London

And is available for RECITALS and CONCERTS
FOR THE ENTIRE SEASON

Apply for dates to Concert Direction M. H. HANSON
Photo (c) Barratt
437 Fifth Avenue, New York

For terms and dates, address 215 W. 116th St., New York. Tel. 5860 Morning.

de SALES Teacher of Singing

Now Located in New York

Formerly at 40 rue de Villejust, Paris

124 W. 82nd St. "Phone Schuyler 7511

STUDIOS: Reception Hours, Tuesdays 3-4

1013 Carnegie Hall, Thursday Mornings

EVELYN STARR

YOUNG CANADIAN VIOLINIST

"One of the elect"—London Daily Telegraph

Management: Haensel & Jones, Aeolian Hall, New York

BEATRICE WHEELER

MEZZO SOPRANO

Chicago-Philadelphia Opera Co.

1914-1915

THE KLEMEN TRIO

Bertha Klemens, Piano --- Isidore Moskowitz, Violin --- Victor Lubalin, Violoncello

Available for Concerts Season 1914-15

FLORENCE MULFORD

CONTRALTO

Concert—Recital—Oratorio

Haensel & Jones, Aeolian Hall, N. Y.

HELEN WARE

Recitals of

Hungarian-Slav Music

Unique and Fascinating

Excl. MANAGEMENT

Laszlo Schwartz, 1170 B'way, N. Y.

ARTHUR HADLEY SOLO VIOLONCELLIST



San Francisco Symphony Orchestra

Address all communications to
MRS. ANTONIA SAWYER
Metropolitan Opera House Building
New York

ADELE KRUEGER Dramatic Soprano

For dates and terms address Exclusive Management
MISS ANNIE FRIEDBERG
Metropolitan Opera House Building
1425 Broadway, New York.

DUDLEY BUCK

TEACHER OF SINGING, AEOLIAN HALL NEW YORK

Fall Term Commences Sept. 21st. Address Miss Elsie T. Cowen, Sec'y.
Telephone, 7498 Bryant

MINNEAPOLIS AMATEURS IN ORCHESTRAL CONCERT

Society Conducted by William McPhail
Performs Exacting Program with
Sincerity and Enthusiasm

MINNEAPOLIS, Dec. 10.—The first concert of the season by the Orchestral Art Society, William McPhail, director, took place Thursday evening in Gethsemane Guild Hall. This orchestra of fifty pieces is an important element in the musical growth of the city. The individual members value their experience as one bridging student and professional life

and, moreover, take special joy in their work. This was evidenced in the sincerity and enthusiasm infused into the program opening with the Allegretto from Haydn's "Military" Symphony and including further Schubert's Minuet from Op. 78, Beethoven's Scherzo from Op. 28, Schubert's Andante from Op. 120, the Minuet from Haydn's G Major Symphony and the Overture to Mozart's "The Marriage of Figaro."

Ralph Truman, leader of the second violins, played the first movement of the Mendelssohn Concerto.

Mildred Ozias, soprano, sang Haydn's "With Verdure Clad" from the "Creation" and songs by Homer, Handel, Sinding and Ware. F. L. C. B.

MUSICIANS' DIRECTORY

LILLIAN ABELL TEACHER OF PIANO
Pupil of Harold Bauer
Teacher of Piano at Graham School, N. Y.
Studio, 128 W. 11th St., New York. Tel. 661 Chelsea

The American Institute of Applied Music
212 West 59th Street, New York City
Telephone: 2329 Columbus.

ARTISTS' MANAGER
ROBERT PATTERSON STRINE
Weightman Bldg., 1524 Chestnut St., PHILADELPHIA

HARRY ANDERTON PIANO AND THEORY
INSTRUCTION
(10 years pupil of E. M. BOWMAN.)
Steinway Hall, 109 E. 14th St., New York.
Room 12 (formerly Mr. Bowman's).

Mme. ELLA BACKUS-BEHR Teacher of Piano
and Voice
Refers to Mme. Louise Homer, Mr. and Mrs.
Bechtel Alcock.
Applications made at 4 West 91st St., N. Y.
Tel. 9689 River

EMANUEL BALABAN PIANIST—ACCOMPANIST
2065 Ryer Ave., Bronx, N. Y. C. Tel. 742 Fordham.

GUSTAV L. BECKER CONCERT PIANIST
Lecturer and Teacher.
Thorough preparation for Teaching or Public Performance.
New York Studios: Steinway Hall, and No. 114 W. 72d St., New York.

ALEXANDER BERNE PIANOFORTE
INSTRUCTION
(For Six Seasons Pupil of Rafael Joseffy.)
Metropolitan Opera House Bldg., Room 26, Fridays,
847 Broad St., Newark, Mondays to Thursdays.

FREDERIC D. BLAUVELT Vocal Instruction
TENOR
Concert Victor Maurel Method Recital
Tel. Orange 1573R 115 Park Ave., East Orange, N. J.

FLORENCE BJORNSTADE PIANO INSTRUCTION
Classes in Theory and History of Music, 80 W.
94th St., New York City. Tel. 8799 Riverside.

WALTER L. BOGERT President N. Y. State Music Teachers' Association, 1913. Musical Director of People's Institute. Teacher of Singing, 114 West 72d Street, New York City. (Tuesdays and Fridays.) Residence Studio: 130 Claremont Ave., N. Y. City. Phone, 291 Morningside.

Mrs. HENRY SMOCK Miss SUSAN S.
Positive Breath Control, Perfect Placing.
BOICE Expert Coaching, Diction & Repertoire in all languages.
VOCAL STUDIOS. 43 EAST 27TH ST., NEW YORK
Pouch Gallery, Bklyn., Tues. and Fri.

GIUSEPPE CAMPANARI BARITONE
Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

ELIZABETH CLARK-SLEIGHT 817 WEST END AVENUE, NEW YORK
Telephone 9180 Riverside

MARTHE CLODIUS Dramatic Soprano. Concert and Instruction. Specialist in French and German diction.
148 W. 72nd St., New York. Tel. 2625 Columbus.

W. RALPH COX TEACHER OF SINGING.
Studio: 31 Metropolitan Opera House,
1425 Broadway, New York.

MARY HISSEM DE MOSS SOPRANO
Address, 106 West 90th Street, New York.
Telephone, 3552 River.
Mgt. Haensel & Jones, Aeolian Hall.

WILLIAM J. FALK TEACHER OF SINGING
Address, 292 W. 92d Street New York
Telephone: 6919 Riverside

THOMAS FARMER BARITONE
Engaged for St. Paul by Handel Society, London,
May 12th.
2102 Broadway, New York City.

JESSIE G. FENNER Mezzo-Soprano—Teacher of Singing
Metropolitan Opera House, New York.
Telephone, 1274 Bryant.

HENRY T. FLECK
Head Musical Department,
Normal College, New York.
68th St. and Park Ave. - - - Tel. 2443 Plaza

M. E. FLORIO TEACHER OF SINGING
A Grand Opera Tenor, of La Scala, Milan.
SPECIALIST OF SCIENTIFIC TONE PLACING
and Art of Bel Canto. Pupils trained for opera,
concert and church. 177 West 88th St., N. Y.

HARRY GILBERT ACCOMPANIST
415 West 57th Street, New York
Telephone 3037 Columbus.

ELLIS CLARK HAMMANN PIANIST
1716 Chestnut St., Philadelphia

SUE HARVARD SOPRANO
Concert—Oratorio—Recital
Müller Bersetsstr. 43 Dresden, Germany

H. R. HUMPHRIES Conductor of New York
Banks' Glee Club.
Teacher of VOICE PRODUCTION AND THE
ART OF SINGING.
Pupils prepared for Church, Concert, and Oratorio.
Schuyler Arms, 307 West 98th St., New York.

MINNA KAUFMANN VOCAL INSTRUCTION—Lehmann Methods
CONCERTS and RECITALS
HOLLY, Secretary. Studio, 866-867 Carnegie Hall, New York

MAURICE LAFARGE BARITONE
French Accompanist with Frances Alda,
Edmond Clément, Nellie Melba, Jean de Reszke,
Jacques Thibaud, etc.
COACHING
Studio: 114 W. 72d St., New York City

ORPHEE LANGEVIN BARITONE
Oratorio Concert Recitals
Teacher of Singing.
Specialist in French Lyric Diction.
Studio 16 METROPOLITAN OPERA HOUSE
Phone 1274 Bryant 1425 Broadway New York

MARIE STONE LANGSTON CONTRALTO—Oratorio—Concert—Recitals
Address: 3301 Hamilton Street, Philadelphia

Dr. FRANKLIN LAWSON, Tenor
VOICE SPECIALIST
Aeolian Hall Tel. 6244 Bryant. New York

WASSILI LEPS AND HIS ORCHESTRA,
Willow Grove, Summer 1914. Other engagements
booking. Address The Powelton, Philadelphia.

ISIDORE LUCKSTONE TEACHER OF SINGING
153 West 76th St. New York
Telephone, 7493 Schuyler.

FLORENCE E. H. MARVIN TEACHER OF SINGING
New York Studio: 133 East 34th Street
Brooklyn Studio: 75 Willow Street
Refers by permission to Dr. 14th Brook Curtis and Riccardo Martin

J. MASSELL VOICE PLACING
Specialist in breathing. Opera and
Concert Repertoire.
Metropolitan Opera House Bldg., N.Y. Tel. Bryant 5354

McMILLAN, GEORGE L. Teacher of Piano
and Harmony
Pupil of Joseffy and Stojowski. New York Studio:
152 W. 86th St. New Rochelle Studio, 91 Manhattan
Ave., New York.

MR. FRANCIS MOORE PIANIST
On Tour with Maud Powell
Address 415 W. 57th St. Tel. 3037 Columbus

MRS. LAURA E. MORRILL SCIENTIFIC VOICE CULTURE—Studio:
Aeolian Hall, West 42nd Street, New York.

MRS. WM. S. NELSON TEACHER OF
SINGING
14 E. 43d St., N. Y. Tuesdays, Fridays and Wed.
Mornings. Mondays and Thursdays, 29 Chelsea
Place, East Orange, N. J.

CARLO NICOSIA Formerly Musical Director
at the Hammerstein and
Century Opera Houses. Coaching for Opera in
French, Italian and English. Address 5 W. 65th
St., near Central Park West, New York.

FOUR CLUB CONCERTS IN SYRACUSE SCHEDULE

Liederkranz, Arts Club, Morning Musical and Salon Have Fine Programs
—Artist Visitors

SYRACUSE, Dec. 9.—Last Monday evening the Liederkranz choral society under the able direction of Albert Kuenzen gave its first annual concert to a large and most enthusiastic audience. The able soloists were Florence Hinkle, soprano; Andrea Sarto, bass-baritone, and Victor Miller, a young local pianist of promise, who has recently returned from

three years' study in Germany. Miss Hinkle has sung here many times, but has never been more enthusiastically received.

The Syracuse Arts Club, Professor Harold L. Butler, president, presented Mme. Nevada Van der Veer, contralto; Reed Miller, tenor, and Blanche Barbot, accompanist, Tuesday evening in a song recital. There was a large audience, which was particularly responsive to Mr. Miller's artistic singing and Mme. Van der Veer's beautiful voice.

The soloists at the fortnightly recital of the morning musicals this week were Florence Hartmann, soprano; Beulah Dodge, contralto; Edith Leatherly, pianist, and May Bucklin, pianist. The club had the assistance of a string quintet directed by Conrad Becker. The Morning Musical double quartet also sang, directed by Prof. Belle Brewster.

The Salon Musical Club gave a Schumann program Friday at the home of Mrs. James Gilbert. Those participating were Jessie Z. Decker and Alfred Goodwin, pianists; Belle Brewster, soprano, and Mrs. William Cornell Blanding. L. V. K.

TWO BALTIMORE CONCERTS

Bauer Soloist with Dr. Muck, and Miss Mukle and Morris at Peabody

BALTIMORE, Dec. 5.—The second concert of the Boston Symphony series, with Harold Bauer as the assisting soloist, was given on December 2. Dr. Muck entered into the reading of the Brahms D Major Symphony with wonderful virility, vivid contrasts and fine climaxing. Mr. Bauer played the Beethoven G Major Concerto with much ease and fine tone effects, and the audience insisted upon the artist's bowing his acknowledgments. An interesting modern touch was the Scheinpflug overture to a Comedy of Shakespeare.

Edward M. Morris, pianist, and May Mukle, cellist, jointly gave the seventh Peabody recital on December 4 before an audience which was keenly interested in witnessing the début of the pianist, who is a product of the Peabody Conservatory of Music. With the interpretation of the Bach-Busoni Prelude and Fugue in D Minor, a nocturne, a ballade and three études of Chopin and several extra numbers, the young Baltimore pianist exhibited playing that holds interest technically, dynamically and, to a remarkable degree, aesthetically, and the sympathetic audience gave vent to marked approval. Miss Mukle presented some favorite cello compositions, which enabled her to display her musicianship to good advantage. Mary Mount Miller was the accompanist. F. C. B.

Mr. Riker's Accompanist

Through an inadvertence the name of Evalyn Crawford was omitted from the review of Franklin Riker's Aeolian Hall recital in the last issue of MUSICAL AMERICA. Miss Crawford was the singer's accompanist and played with effectiveness and taste.

ALBERTA CARINA

During the past 6 years
COLORATURA SOPRANO

Royal Opera, Amsterdam
Royal Opera, Brussels
Komische Oper, Berlin
Municipal Opera, Elberfeld

In America Entire Season

NOW AVAILABLE FOR
CONCERTS AND RECITALS

Personal Address:
515 W. 111th St.,
New York City

FLORENCE
McMILLAN
ACCOMPANIST—COACH—ORGANIST
Slezak Tours, 1912-13-14
Matzenauer Tour, 1913-14
226 West 129th Street - - - - - New York
Tel. 4870 Morningside

A Strong Constructive Force in Southern Musical Development

Gustav Hagedorn, for Two Years President of North Carolina Music Teachers' Association, a Prime Mover in Educational Interests of That Section

IT has often been observed that much of the musical culture that obtains throughout the United States to-day is due to the conscientious and sincere work of the German teachers who have located in various parts of the country and, frequently under great disadvantages, have ministered to the musical needs of their communities.

A significant example of this type of pioneer is Gustav Hagedorn, who for two years has been the president of the North Carolina Music Teachers' Association and has figured as a constructive force in the musical uplift of that section.

Mr. Hagedorn came to this country when six years old, having been born in Germany. His early education was received in Cincinnati, where he studied the violin under Adolf Hahn.

For five years he was connected with the Cincinnati Symphony Orchestra under Van Der Stucken's direction, playing viola and first violin. In 1906 he went to Raleigh, N. C., to take charge of the violin department and teach harmony in Meredith College. In 1911 Mr. Hagedorn was made dean of the School of Music of that institution, which position he has held ever since. During the years of his connection with this college he also studied violin in New York with Leopold Lichtenberg.

He spent the Winter of 1909-1910 in Berlin, studying violin with Issay Barmas and composition with Edgar Stillman Kelley.

At Meredith College a most promising students' orchestra has been worked up under his direction, which has given a number of creditable performances, rendering such works as Haydn's Symphony in G, Mozart's G Minor and Schubert's "Unfinished" Symphonies, while miscellaneous numbers may be mentioned, Mas-



Gustav Hagedorn, Prominent in North Carolina as a Violinist, Conductor and Teacher

senet's "Scènes Pittoresques," Puccini's "Madama Butterfly" Selections, Bizet's Arlésienne Suite, etc.

He was for two years conductor of the Raleigh Choral Society, which performed with eminent success Thomas's "Swan and Skylark," Brahms's German Requiem and a number of smaller works.

For three years he has been director of music in the State University Summer School, at Chapel Hill.

ARTISTS WITH BROOKLYN CLUB

Mrs. David and Werrenrath Welcomed as Mundell Soloists

The Mundell Choral Club of Brooklyn gained new heights through its absorbing program at the Hotel Bossert on December 2. Led by M. Louise Mundell, who includes many of her present pupils among the forty singers who participated, the chorus gave a variety of numbers.

Of special worth were the offerings of Reinhard Werrenrath, the popular baritone, as soloist. His Italian and German songs were delightfully sung and he did ample justice to the equally interesting numbers in English: "To You, Dear Heart," by Class; "To a Messenger," by La Forge; Florence Ward's "The House of Memories" and Lohr's "The Ringers." He was vigorously encored. The harpist, Annie Louise David, played "Aubade" and "Fireflies," by Hasselman; Zabel's "Marguerite au rouet" and "Polonaise," played from the manuscript of Margaret Hoberg. Her interpretations were of their usual high order. Wilhelmina Muller contributed well-played accompaniments.

Karl Muck at the Brooklyn Academy of Music on December 3, when Pianoforte Concerto in G was given, with Harold Bauer as the assisting artist. Mr. Bauer lent all that could be desired in the ensemble and won renewed admiration from his great audience. Beethoven's overture, "Egmont," carried an appeal to all classes of hearers. The symphonic fantasia, "From Italy," by Strauss, was a welcome addition to the program.

G. C. T.

PHILADELPHIA ORCHESTRA IN ANN ARBOR CONCERT

Stokowski's Players Make Profound Impression—Theodore Harrison the Soloist

ANN ARBOR, MICH., Dec. 3.—The Philadelphia Orchestra, under Leopold Stokowski, invaded Ann Arbor for the second time last evening and again made a profound impression upon an audience of several thousand in Hill Auditorium.

While great credit is naturally due all the members of such an organization, too much praise cannot be given to its leader, who has been able to produce from his band the maximum of artistic efficiency.

Theodore Harrison, baritone, head of the vocal department of the University School of Music, appeared as soloist and was enthusiastically received. He proved himself to be an artist of first rank in his singing of "Hai già vinto la causa," from "Le Nozze di Figaro," and "Vision Fugitive," from "Héroïde." For the latter number the orchestral scores were missing and Mrs. George B. Rhead, a member of the piano faculty of the University School of Music, was called from the audience to play the piano accompaniment.

Professor Stanley is engaged in arranging the program for the twenty-third May Festival, to be given May 19-22. The Chicago Symphony Orchestra will, as usual, form the background, while the University Choral Union will appear in several programs. The choral works to be given are Bossi's "Paradise Lost," Wolf-Ferrari's "New Life," and "Children's Crusade," by Pierné. A supplementary mixed chorus of children taken from the Ann Arbor public schools and trained by Florence Potter, supervisor of music, and a boy's chorus made up of the choruses of the First Congregational Church and the Episcopal Church of Ann Arbor, under the leadership of Prof. R. H. Kempf, will be combined with the Choral Union in the presentation of these works.

Among the more prominent students enrolled at the University School of Music this season are Reese F. Veatch, director of music at Alma College; Leonora Allen, soprano; Albert Lindquist, tenor, and Carl Lindegrin, baritone, of Chicago, all of whom are doing special work under Theodore Harrison. Mr. Lindquist left directly after the concert last evening for Milwaukee, where he will appear to-night as soloist for the Lyric Club.

C. A. S.

Zoellner Quartet Breaks "No Encore" Rule in Montreal

MONTREAL, Dec. 5.—The Zoellner Quartet scored an indubitable triumph at its concert, on November 26, before the Ladies' Morning Musical Club of this city. The club's rule forbids encores, but so insistent was the applause, after novelties by Ippolitow-Ivanow and Brandt-Buys had been played, that the quartet consented to add two extras. Beethoven's op. 18, opened the program.

WESTERN KANSAS HAS ITS FIRST OPERA SEASON

Towns 300 Miles Distant Represented in Audiences at Hutchinson for Gallo's Performances

HUTCHINSON, KAN., Dec. 6.—Western Kansas had its first season of grand opera on December 2 and 3 in Convention Hall in Hutchinson, when the San Carlo Grand Opera Company, with Fortune Gallo, as managing director, presented "Aida" for the opening bill to an audience of over 3,000 persons. Thursday afternoon "Cavalleria Rusticana" and "Pagliacci" were given and on Thursday night "Faust" was the closing bill.

So enthusiastic was the crowd and so persistent to have more opera that after the closing act of "Faust" Mr. Gallo allowed Mme. Edvige Vaccari to give the "Mad Scene" from "Lucia." Mme. Vaccari took the house by storm and was recalled five times. Never before in Western Kansas has any musical organization received such ovations as the San Carlo Grand Opera Company received here, and plans have already been completed for the return of the San Carlo company next year.

Our new Convention Hall, which has been erected at a cost of \$125,000, has a seating capacity of 4,000 and the hall was filled to overflowing at the closing performance.

Hutchinson is centrally located, with splendid railroad facilities and while its population is only 18,000, the entire western half of Kansas depends upon Hutchinson for its musical attractions, and over seventy-five towns, some over 300 miles distant, were represented in the audience during the grand opera season. The people of western Kansas and northern Oklahoma are indebted to Erwin M. Moore and Claude C. Adams, who made it possible for them to have this season of opera, which was successful financially and in every other respect.

Franklin Holding, violinist, who appeared with the late Mme. Nordica, began his duties as an instructor at the Rhode Island School of Music in Providence.

SERGEI KLIBANSKY

Teacher of Voice

For eight years leading vocal instructor at the Stern Conservatory, Berlin, and for three years at the Institute of Musical Art, New York.

Announces the opening of an

Opera Class

Ensemble work for Light and Grand Opera. Students coached in all requirements of the stage. Classes open to all students of singing and professional singers.

STUDIOS:

212 W. 59th St., NEW YORK

MME. HILDEGARD HOFFMANN
ORATORIO and JOINT RECITALS with

Mr. Henry Holden

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, Kneisel Quartette, Etc. Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City

HUSS

Martinus Sieveking
PIANIST
INSTRUCTION BY A NEW METHOD.
Pupils limited. Results guaranteed.
36, rue Thophile Gautier, Paris, XVI.

SPOONER
TENOR
"The American Exponent of Bel Canto"
205 WEST 57th STREET, NEW YORK
Phone 6510 Columbus.

Louis Aschenfelder
Pianist-Accompanist
An artist of the highest rank—San Francisco Examiner.
Address: 448 Central Park West New York City

Leon Sametini
Holland's Greatest VIOLINIST
Management ALMA VOEDISCH
3941 Rokeby St., Chicago



ADELAIDE FISCHER, Soprano
CONCERT AEOLIAN HALL
JANUARY 11, 1915
Management: Wolfsohn Musical Bureau. Personal Rep., John H. Livingston, Jr., 389 5th Ave.

ELEN KELLER
VIOLINIST
IN AMERICA—SEASON 1914-15
Exclusive Management
GERTRUDE F. COWEN, 1451 Broadway, New York City

SOUSA AND HIS BAND
"Heard the World Around"
OFFICE, 1 WEST 34th ST.
Telephone 6128 Greeley

BIANCA RANDALL
SOPRANO
CONCERTS COSTUME RECITALS
Personal Representative, H. E. Reynolds
70 Morningside Drive New York City

WILLIAM AXT
19 East 95th St., New York Tel. 1411 Lenox

MAXIMILIAN CONCERTS

PILZER VIOLINIST
PERSONAL ADDRESS, 101 W. 115th St., New York. Tel. 8832 Morningstar
STUDIO, Metropolitan Opera House 1425 Broadway, N. Y. C.

HAYWOOD VOCAL STUDIOS

59 WEST 68TH STREET, NEW YORK CITY
FREDERICK H. HAYWOOD, Teacher of LOIS EWELL, Leading Prima Donna, Century Opera

SHEPARD SCHOOL OF MUSIC, ORANGE, N. J.

Training School for Piano Teachers, and Public Performance. Piano Teachers' Course also by mail. Prepared by Frank H. Shepard, author of "Harmony Simplified," "Key," "Graded Lessons in Harmony," etc. Even fine pianists do not know how to teach. Come and learn, or learn by correspondence.

A. AGNES SHEPARD (Mrs. F. H.), Artist-Teacher.

EVA MYLOTT

JOHN THOMPSON

Management: ROBERT PATTERSON STRINE, Weightman Building, 1524 Chestnut St., PHILADELPHIA

Conductor and Opera Coach

"I have found Mr. Axt the most efficient coach I have ever had."—Orville Harrold.

Australian Contralto

Address: 174 W. 76th St.
New York City

American Pianist

Management: ROBERT PATTERSON STRINE, Weightman Building, 1524 Chestnut St., PHILADELPHIA

LOUIS ASCHENFELDER
Pianist-Accompanist

An artist of the highest rank—San Francisco Examiner.

Address: 448 Central Park West New York City

LEON SAMETINI
Holland's Greatest VIOLINIST
Management ALMA VOEDISCH
3941 Rokeby St., Chicago

"Foibles Of My Customers," Seen Through A Music Clerk's Glasses

Little Follies of Humankind as They Affect the Harassed Man-Behind-the-Music-Counter—What to Do and What to Leave Undone When Purchasing Your Favorite Composition—Some Examples of Perplexing Orders

By M. M. HANSFORD

A CERTAIN amount of intelligence is required to sell anything, but to sell music requires so much more that all the elements are not usually found in one salesman. The music business is an intricate affair, and not easy to learn. After one has acquired a fair knowledge of a firm's stock, a few years will demand an entirely different fund of titles, brought about by the changing fashions in music. Aside from the classics, music is a live and progressing art. Some years ago I tried to sum up what I thought a music clerk ought to be familiar with, and the list became so extended that I concluded I didn't know half of it myself, and so gave it up. Have you ever thought of what a clerk is asked for during the day?

The classics come first in order, and a knowledge of all the older classics is absolutely essential. I remember a salesman from the West who came to one of the large music stores in New York and applied for a position in the retail department. He said he had been selling sheet music for some years.

"Then," said the manager, "I suppose you can tell me the opus of Beethoven's 'Moonlight' sonata?"

CHARLES HARRISON
Tenor
SOLOIST
Brick Presbyterian Church
Fifth Ave. and 37th Street
Concert—
Oratorio—Recital

Available Sunday Evenings
Management: Walter Anderson
171 W. 57th St., New York

GERMAINE SCHNITZER
Eminent Austrian Pianist
IN AMERICA SEASON 1914-15

Management:
R. E. Johnston, 1451 Broadway, N. Y.

SEBASTIAN BURNETTI
Baritone

Opera Comique, Berlin; National Opera Company, Montreal. In America 1914-15. Management A. D. GOULD, 714 Kimball Hall, Chicago. Limited Number of pupils accepted.

"His voice is rich in color and sympathetic in quality. He sang the arias with much sonority and dramatic fervidity."—RECORD-HERALD, CHICAGO, FEBRUARY 15.

"After Titta Ruffo, Chicago has never heard a better baritone."—IT. TRIBUNE, APRIL 30.

"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.



MARGUERITE MELVILLE-LISZNIEWSKA
PIANIST

Has just arrived from Vienna and will remain in America for a few months

Studio, 1013 Carnegie Hall, New York



FLORA HARDIE
CONTRALTO

Concert, Oratorio, Recital
Specializes in Scottish Ballad Concerts

I'm a Baby Mishkin 62 West 88th Street New York

The clerk often gets into trouble, too. It is not always on the customer's side of the counter. A well known musician asked a clerk in one store for D'Indy's "Pictures of Travel." The clerk said: "This is a music store, but you will find a photograph shop on the next corner." As this was a perfectly legitimate request for music that existed, the customer had to explain that it was music he wanted, not photographs. Another customer asked for "Pan's Pipes," and the clerk somehow got pitch-pipes in his head and sent the man to the violin department. I have seen written orders brought in by customers for such things as "Joe Pan's Knock Turns," Czerny's "Philosophy," "Flower Song by Blumenlied."

Good clerks always have at least a working knowledge of several languages. I remember one day a clerk came over to me in desperation, after wrestling with an order that had proved too much for him. I said, "Try her in French." He said, "Great Scott! I've tried her in five languages and she doesn't know what she wants in any of them!" We gave it up.

"Butterfly" in Lower Key

The song counters come in for some queer requests. Recently a lady came rushing in and demanded some songs, saying in a loud voice, "I sing in E flat!" Another customer brought back the vocal score of "Madama Butterfly" and asked if it came in a lower key.

Shades of Bach! It is a good thing composers do not have to sell their own compositions—they would go crazy.

The following order and its solution remains in my memory as one that would do credit to a musical Sherlock Holmes. A woman came in and asked for a "Famine Song" for piano. She said it was very popular; in fact everybody knew it. One of the best clerks in the business set to work trying to unravel this mystery. Any musician in New York who can tell what that solo was need never go to bed hungry; there is a job for him in most any music house. I was busy with another customer at the time, but soon finished and joined in the hunt. It grew quite exciting, particularly when the customer became wrathful and concluded that we did not know much about the business! We had exhausted all our resources trying to guess what she wanted, when all at once, quite unconsciously she spread out her hands and played three imaginary notes down the counter. I happened to be looking and the movement of those hands suggested the C Sharp Minor Prelude of Rachmaninoff. And so it proved to be. But this solution was purely accidental.

It is the cock-sure customer who sometimes causes a lot of useless work, and also much amusement. A man one time asked one of the clerks for a set of studies by Czerny. As usual he did not

[Continued on next page]



REINALD WERRENRATH

In the N. Y. Tribune for Oct. 27, 1914, H. E. Krehbiel writes of "Mr. Werrenrath's lovely voice, his exquisite phrasing, his perfect diction, his mastery of all that constitutes good song singing....."

MANAGEMENT—WOLFSOHN MUSICAL BUREAU



ORATORIO Joint Recitals CONCERT
CHARLES TENOR
KITCHELL
ALMA
HOPKINS
CONTRALTO

Mr. Kitchell will accept pupils in voice.
Address 176 W. 81st St., New York.
Tel. Schuyler 9984



Elizabeth ROTHE
CLASSIC AND AESTHETIC
DANCING
Special attention to singers for Stage Deportment, Poise, Dances of the Operas, etc. Send for Circular.
STUDIOS: 620-8 Madison Ave., Cor. 59th St., New York. Tel. 4557 Plaza

NICHOLSON TENOR
RECITALS, CAUSERIES, MUSICALES, CONCERTS. Specialty: Song interpretation in English and Russian. For terms and dates address 256 West 57th Street, New York City

SALVATORE GIORDANO

EMINENT ITALIAN TENOR—Reengaged for MAINE FESTIVALS, 1914

Management: ANTONIA SAWYER, 1425 Broadway, New York

Personal Address: 348 Madison Avenue, New York



JOHN BARNES WELLS TENOR
FOSTER & DAVID. 500 FIFTH AVENUE, NEW YORK

NEVADA VAN DER VEER

MEZZO-CONTRALTO

REED MILLER
TENOR

ORATORIO — CONCERTS — RECITALS
Individually and Jointly

Management: LOUDON CHARLTON, Carnegie Hall, New York

"Foibles of My Customers" Seen Through a Music Clerk's Glasses

[Continued from page 30]

know the opus number. If there is anything that ought to be done by the authorities it is the introduction into the public schools of a text book on learning the opus numbers of Czerny. He wrote loads of studies and seven customers out of every ten never suspect that there is more than one book by him.

Sense of Humor an Advantage

This particular man was so sure that the studies he wanted were by Czerny that he said he would "eat his hat" if they were not. By the time the books



—By Vialora
"Some of the shopping lists that are brought in were never intended for practical use"

were about two feet deep on the counter and still coming I came along and joined in the banter. The customer was of that delightful kind that appreciates the humor of such a situation, and he still stuck to the hat-eating proposition. After a while he said he would have to give it up. I asked him to sing a measure or two of one of the studies, thinking we might get it that way. He immediately began to spread out an imaginary chord on the counter and then run a scale of sixths. "Cramer!" we exclaimed. He was so sure that those studies were by Czerny that he could scarcely believe the evidence of the printed page. He spent at least forty minutes finding out that he was wrong, but finally went home happy about it.

This can not be said of a great many who find out the same thing. A woman one day asked for a minuet in G, one that she had been buying right along in the course of her teaching. The clerk, who always waited upon her, spent twenty minutes going through catalogues, trying to find a record of a

minuet in G by this particular composer. Finding none, and no record of it, he concluded it did not exist, but the woman became very indignant. So he hit on the plan of showing her one that had some sale, whereupon she exclaimed, "That's it! I knew you had it!" That minuet was in D!

Type of Successful Teacher

I have served thousands of people, and from all these singers and players I can pick out only three, all piano teachers, who come to the counter with a carefully prepared list of what they want. If a special edition is desired they have it noted. The lists are handed to a clerk and are filled with no trouble, in the least possible time; and mistakes are reduced to the minimum. It is characteristic of these three teachers that I never heard any of them complain about not having plenty of pupils. I remember asking one about his business. There was no hesitation in his answer. "I have no kick coming," he said. The others have told me time and again that they always have as much as they can attend to.

Some of the shopping lists that are brought in were never intended for practical use. Most of them read like this:

Beethoven sonata;
Talcum powder;
Shoe-laces;
Hair ribbon;
Chopin waltz;
Indian music;
Call at dentist;
Piece for Sadie;
Leave word about lawnmower;
Lunch with mother, etc.

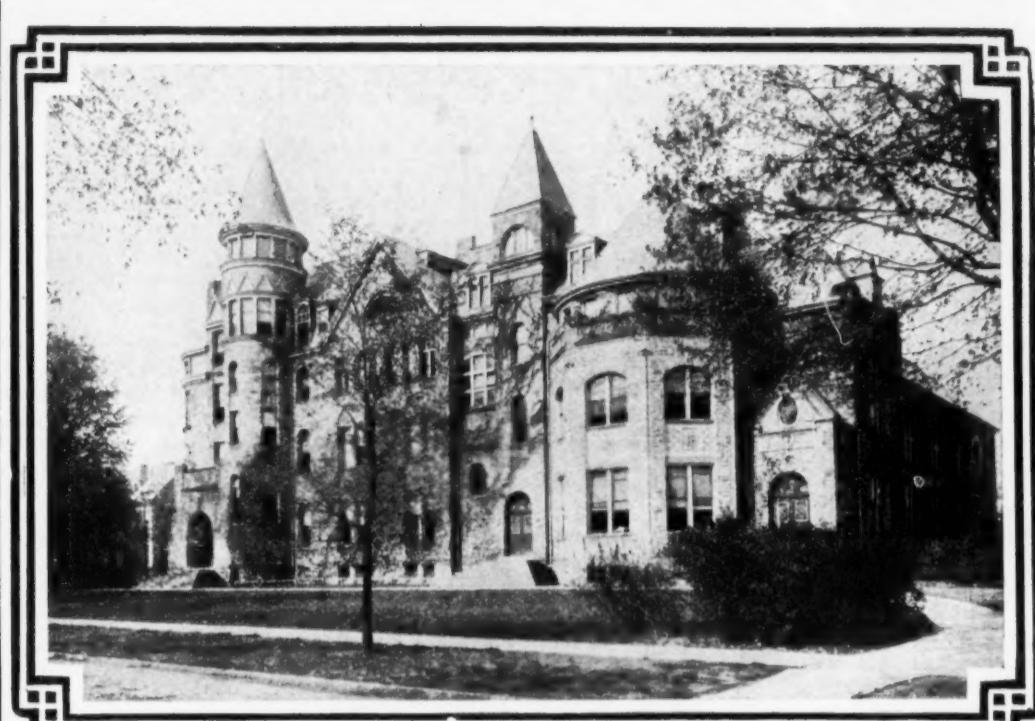
I have seen so many of such lists that they are an old story. The amusing part of it is that the customer who has this sort of list is always trying to catch the four o'clock train with the clock already at three-forty. Of course we hope she makes it, but have our doubts. Still, there is some compensation in the work, for we often have that most delightful customer of all—those who transform the workaway world into a region of Summer skies. I hardly know how best to describe these blessed ones. They are just good and that is the end of the matter.

Pointers for Purchasers

I am tempted to give a little advice to customers who sometimes wonder why they don't find what they are looking for. A simple rule is to find out first what you want and then ask for it. Make up your mind before going into a store whether you wish bass or soprano songs. When you are looking for "Selections" from an opera, do not ask the clerk for the "score." "Score" does not mean anything in particular. A customer asks for "Carmen" by Bizet. He wonders why the clerk, instead of getting it, asks about five foolish questions. The reason is that the questions have established the fact that an easy arrangement of "Carmen" by Krug is wanted. From these incidents you may conclude (to paraphrase Gilbert and Sullivan) that a "music clerk's lot is not a happy one."

Maurice Kaufmann and Mme. Traubman in Malkin School Recital

Maurice Kaufmann, violinist, and Mme. Sophie Traubman, soprano, gave a recital at the Malkin Music School, on Sunday afternoon. Miss Traubman sang Wagner's "Dich Theure Halle," Cadman's "Moonlight Song," and Gounod's "Ave Maria" with violin obbligato played by Mr. Kaufmann. Mr. Kaufmann's offerings included a group labeled "Eighteenth Century Vignettes," comprising compositions by Boccherini, Vivaldi, Nardini and Le Clair. He also played with broad understanding and efficient technic Bruch's G Minor Concerto and the Andante and Finale of the Mendelssohn concerto. In responding to the insistent demand for more Mr. Kauf-



OBERLIN CONSERVATORY OF MUSIC

Oberlin, Ohio

CHARLES W. MORRISON, Director

The A. B. Chase Co.,
Norwalk, Ohio.

March 9, 1914.

Gentlemen:

The A. B. Chase Pianos have been used in the Oberlin Conservatory for a long term of years and have given perfect satisfaction. They have stood the severe test of six or seven hours' hard practice daily, and have fulfilled all the requirements that could be made of a first-class piano.

Several pianos have seen twenty-five years of continual service and after being thoroughly overhauled at the factory, once during that time, were returned for use practically as good as new.

Very sincerely yours,
(Signed) C. W. MORRISON.

THE A. B. CHASE CO., NORWALK, OHIO

New York Representative: Geo. H. Hubert Corporation
No. 2 West 47th Street

mann played a hitherto unnamed Melodie of his own, and also Charpentier's composition bearing that title. Both Miss Traubman and Mr. Kaufmann are members of the faculty of the Malkin School.

Pennsylvania State Quartet on Tours to Panama and California

The Male Quartet of the Pennsylvania State College, under the direction of C. C. Robinson, director of music, will go to California in concert work at the Easter vacation as the guests of the Atchison, Topeka and Santa Fé Railroad to give concerts in the various club houses which the railroad maintains for its employees along the main line. In June, immediately after the close of school, the quartet will go to the Isthmus of Panama to give concerts at the Y. M. C. A. club houses along the canal. Both of these are return engagements, the Santa Fé trip having been taken two years ago and the Panama Canal trip last Christmas vacation.

Matzenauer an Emergency "Ortrud" in Brooklyn

A memorable performance of "Lohengrin" was given at the Brooklyn Academy of Music on Saturday night, December 5, when, as on the previous Metropolitan Opera nights in this borough, the seating capacity was exhausted and many enthusiasts stood throughout the performance. Because of an indisposition Mme. Ober could not participate and her place was taken most ably by Mme. Matzenauer. Jacques Urlus in the title rôle sang with much conviction and artistic warmth. Mme. Gadski, as Elsa,

made a profound impression and Mr. Goritz as Telramund used his sonorous depths to fine advantage. Mr. Ruysdael's King was good to see and to hear, and the Herald was Mr. Middleton. In all respects the ensemble was a credit both to Conductor Hertz and to the artists.

G. C. T.

Schumann-Heink Greeted by Brooklyn Throng

Notable among the recent recitals of Mme. Schumann-Heink was her appearance at the Brooklyn Academy of Music, accompanied by Mrs. Katharine Hoffmann, pianist, and assisted by Edward McNamara, the baritone. She sang to an enthusiastic audience, which paid generous tribute to her artistry by a large attendance. Her offerings included three arias from "Samson and Delilah," "Gerechter Gott," from Wagner's "Rienzi"; Schumann's song cycle, "Frauenliebe und Leben"; "All Through the Night," Foote's "An Irish Folk Song," Hugo Wolf's "Heimweh," Carrie Jacobs Bond's "His Lullaby" and Délibes's "Good Morning, Sue." Mr. McNamara sang the "Pagliacci" Prologue, the Hastings "Red, Red Rose," Haynes's "The Ould Plaid Shawl" and other numbers.

G. C. T.

Jenny Dufau's Success in La Crosse, Wis.

LA CROSSE, WIS., Dec. 8.—Jenny Dufau, the coloratura soprano, sang before a capacity audience in Normal Hall recently. Her clear, telling upper tones delighted her auditors no less than did her carefully chosen program. Encores were demanded insistently. In Charles Lurvey, Mlle. Dufau had a sympathetic accompanist.

TINDALE
Music Cabinets

STYLE O
Height, 41 inches
Width, 18 inches
Capacity, 600
pieces
Fumed Oak, \$19
Mahogany Finish, \$22

Illustration shows one of many designs for Sheet Music. Other styles for Player Rolls and Disc Records. They keep your music—every selection instantly at hand. No useless handling. Just what every music lover has long wanted.

Prices from \$17.00 Upward

Write for Illustrated Catalogue No. 5

TINDALE CABINET COMPANY
No. 1 WEST 34TH ST. :: NEW YORK



The American Singer of Russian Songs CONSTANCE PURDY Contralto

JAN. 13, 1915 SCHUBERT CLUB ST. PAUL, MINN.

Personal Representative

MISS MABEL HAMMOND, 400 Riverside Drive, New York

Photo by Matzen.

Telephone, 4043 Morningside

Returning to America This Season!

THAT GREAT PIANIST

LHEVINNE

The Brilliant Russian will make a Coast to Coast Tournee

TOUR RAPIDLY BOOKING

For Terms and Dates write Loudon Charlton, Carnegie Hall, New York.
STEINWAY PIANO USED



NEW MUSIC—VOCAL AND INSTRUMENTAL

FIVE VIGNETTES for the piano by F. Morris Class, Op. 7, rank as the most important piano music which the Ditson press has given us in a six-month.* This composer's music needs no introduction, for he has given evidence in several of his songs and in his admirable "Intemezzi" for the piano, published last year, that he is one of the most gifted creative men working in America to-day. The "Five Vignettes" are not titled; they are, however, based on poems by Thomas S. Jones, Jr., Tennyson, Arthur D. Fiske and a translation from the Chinese by L. Cranmer-Byng, and one may discern that the poems are in a sense programs of the pieces. The verses are printed on the page preceding each piece.

Of the set the best are the first, *Affettuoso e legatissimo*, A major, 2/4 time; the third, *Allegro*, E major, 3/8 time, and the last, a *Lento* in F major, 3/4 time. This does not mean that the other are without merit, for they also contain ideas that are worthy. But the three mentioned stand out as the most admirable.

Dr. Class is one of those aesthetes who do creative work when the muse is with them; as a practising physician in New York and a lecturer at the College of Physicians and Surgeons, Columbia University, he is occupied day and night with arduous work. In the moments when he finds a breathing space he devotes himself to composition.

Art is a very serious thing with this man. He writes nothing that he does not firmly believe in. There are MacDowellish touches in his piano music, though curiously enough never in his songs; but they are in no sense plagiarism. Dr. Class was a pupil of John Knowles Paine at Harvard and not of MacDowell, so that he cannot be charged with imitating a teacher. He writes the kind of piano music that ought to be in the library of every cultured music-lover, as well as musician, for it is readily possible for the former to play it.

In recitals, Dr. Class's "Vignettes" ought to be played either entire as a group or several of them as part of a group. American composers are busying themselves more and more in writing *Stimmungsbilder* for the piano—"mood pictures" is the nearest English equivalent to this poetical German word—and Dr. Class is one of those who does so

***"FIVE VIGNETTES."** For the Piano. By F. Morris Class, op. 7. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.00.

not only successfully but artistically in the truest sense of the word.

The pieces are published under one cover in a most attractive edition.

* * *

HENRY HOLDEN HUSS'S new works, whether they be for the piano or for the voice, are always worthy of serious consideration, for Mr. Huss writes only when he has something to say. It is all well enough to be prolific, but the composer who gives to the public a few works, carefully done, is doing far more toward the building up of the musical literature of his country.

Mr. Huss's new song "Sommernacht" ("Summer Night"), written for Mme. Louise Homer and sung by that eminent American artist frequently in her recitals this Fall, as well as by Franklin Riker, the American tenor, at Aeolian Hall two weeks ago, is one of the finest things he has put forth in a long time. To a poem by Mirza Schaffy (Bodenstedt) he has written inspired music—music that is emotionally potent and that has a newness that pleases rather than startles. Perfection of workmanship is combined with a faithful reflecting of the mood of the poem. Mr. Huss's piano accompaniments are always colorful and finely written for the instrument. He knows the keyboard thoroughly and he is as careful about the shifting of colors when he writes a song accompaniment as when he writes a solo composition for the piano. In matters of detail, phrasing, dynamics, etc., Mr. Huss must also be commended for the painstaking effort which he expends on this important part of creative work.

And it must be noted, too, that Mr. Huss has himself prepared a superbly poetic English translation of the German poem, so that artists may sing it in our tongue.

The song is issued for both high and low voice.

* * *

BLEST Be Thou, O Christ Eternal" is the title of a new Christmas song, with violin and cello obbligati, by Samuel Richards Gaines, published for high and low voice by the Oliver Ditson Company. It is a musically piece of writing like Mr. Gaines's other productions and should find a place on many musical service lists on Christmas Sunday.

* * *

JAMES H. ROGERS, the Cleveland composer, has set to music some of the verses of Omar Khayyam. The Ditson press has just issued his "Five Quatrains from the Rubaiyat" for a high voice with piano accompaniment.§

One may expect good, legitimate music from Mr. Rogers, who has labored seriously in the cause of honest and sane American music. To be sure he has not in the past struck a profound note in his work, nor does he do it here, but he always has something agreeable to say and he always says it in very good style. The general mood is calm, the verses chosen being those beginning "A Book of Verses," "The Moving Finger Writes," "Yet Ah, That Spring," "For Some We Loved" and "So When That Angel."

Best of these is "For Some We Loved," a *Molto Lento* in B minor which is masterly and expressive. A good singer can make much of it. The piano accompaniments are none of them difficult of execution.

A word should be added in praise of the superb edition in which the Ditsons have issued this cycle. A. W. K.

* * *

AN English version by Grace Hall, of Felix Nowowiejski's dramatic cantata, "Quo Vadis?", is a recent output from the press of G. Schirmer.|| Since this ambitious work, which is the creation of one of Max Bruch's pupils, was reviewed in 1911 from the German edition, it is unnecessary at present to

***"SOMMERNACHT"** ("SUMMER NIGHT"). Song for a Solo Voice with Piano Accompaniment. By Henry Holden Huss. Published by G. Schirmer, New York and London. Price 50 cents.

***"BLEST BE THOU, O CHRIST ETERNAL"** Christmas Song for a Solo Voice with Violin and Cello Obbligati and Organ Accompaniment. By Samuel Richards Gaines. Published by the Oliver Ditson Company, Boston, Mass. Price 75 cents.

***"FIVE QUATRAINS FROM THE RUBAIYAT OF OMAR KHAYYAM."** For a High Voice with Piano Accompaniment. By James H. Rogers. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.25.

***"QUO VADIS?"** Cantata for Solos, Chorus, Orchestra and Organ. By Felix Nowowiejski, op. 30. English Version by Grace Hall. Published by G. Schirmer. Price \$2.00, net.

enter into detailed comment. It may be remarked that the translation has been made with painstaking skill. B. R.

* * *

AN unpretentious piece for the piano, "Call of the Bells," by David Woodhull Miller, has been received.** It is one of those *salon* pieces (also suitable for teaching) in which a composer has again prescribed sets of open fifths to imitate or suggest bells. It is, in a manner of speaking, successful, though hardly distinguished.

* * *

THE JOHN CHURCH COMPANY publishes a new Christmas song by the much admired Harry Rowe Shelley, called "The Heavenly Star."† To be sure, the spirit of the music is hardly that of the Yule-tide, yet it is melodious and will doubtless be much more readily accepted by sole singers in church than many a serious Christmas song containing thoughtful instead of primarily effective music. It is issued for both high and low voices.

* * *

FROM time to time Landon Ronald gives us a song which makes us feel that, after all, he is not as uninteresting a composer as the major part of his output would seem to indicate. Mr. Ronald has won the unanimous approval of those who know him as a conductor; he is said to possess eminent qualifications along those lines. He is, moreover, a successful composer, for his "Down in the Forest" has doubtless been sung as often in recent years as any new English song.

In setting the lines "Pluck This Little Flower," from Rabindranath Tagore's "Gitanjali," Mr. Ronald is revealed as a composer of refinement such as his many ballads would never lead one to suspect.‡ Here he has written simply and with repression, and the result is a delightful song that no singer need feel ashamed to assign a place on his recital program. There are phrases of rare beauty in it and the whole is permeated by the feeling of the art-song rather than of the ballad, which is the pitfall in British composition of the day.

The song is published for low, medium and high voices.

* * *

CHARLES GILBERT SPROSS gives us a new song cycle for a solo voice with piano accompaniment entitled "A Song Cycle of Love" to texts by John Proctor Mills, MUSICAL AMERICA's correspondent in Montgomery, Ala. The work is advanced by the John Church Company.***

There are four songs, "To You," "Love Me," "To-morrow You Will Love Me" and "Ah! Since You Love Me." Mr. Spross seems to have been in one of his finely melodious moods when he wrote this cycle. It is a continuous outpouring

***"CALL OF THE BELLS."** For the Piano. By David Woodhull Miller. Published by Geo. B. Hennings, Cincinnati, O. Price 40 cents.

***"THE HEAVENLY STAR."** Christmas Song for a Solo Voice with Piano (or Organ) Accompaniment. By Harry Rowe Shelley. Published by the John Church Company, Cincinnati, New York and London. Price 75 cents.

***"PLUCK THIS LITTLE FLOWER."** Song by Landon Ronald. Published by Enoch & Sons, London. G. Ricordi & Co., New York. Price 60 cents.

***"A SONG CYCLE OF LOVE."** Cycle of Four Songs for a Solo Voice with Piano Accompaniment. By Charles Gilbert Spross. Published by the John Church Company, Cincinnati, New York and London. Price \$1.00.

of melody from the first to the last page and it is written so that singers will devour its contents eagerly.

Finest of the four songs is "Love Me," in which Mr. Spross has created a mood with simple means in a manner that engages the attention at once. "To-morrow You Will Love Me" is a *Valse lente*; in it Mr. Spross has unconsciously felt the influence of the modern dance, for it has come out a perfect "hesitation" waltz, one that might be danced to as well as sung. The piano accompaniments are well fashioned in this composer's usual facile style and all of them are effective.

The cycle is dedicated to Paul Alt-house, the gifted young tenor of the Metropolitan Opera Company, and is published for high and low voice.

* * *

THE house of G. Ricordi & Co., New York, has been fortunate in securing a set of arrangements for three-part chorus of women's voices made by Victor Harris, one of the foremost authorities on music for women's voices in America.§ Mr. Harris has set Strauss's popular Serenade, op 17, No. 2, admirably; Brahms's "Der Schmied" ("The Smith"), Luzzi's "Ave Maria" and Arthur Somervell's "Pretty Polly Oliver." In them he reveals once more his distinguished gift for conceiving songs, originally composed for solo voice, as choruses. Realizing that Brahms's "Der Schmied" ends too abruptly, he has written voice parts over the piano postlude, which will make it much more effective. His arrangements are musically and worthy of the highest praise. H. Alexander Matthews, the Philadelphia composer, has made a worthy arrangement of Arthur Somervell's "Shepherd's Cradle Song," also for women's voices. English versions of noteworthy excellence have been prepared for the Brahms and Strauss numbers by Frederick H. Martens.

* * *

WEKEES & CO., the London publishers, issue two new songs by Eugene MacDonald-Bonner. They are settings of Browning's "Earl Merton's Song" and Thomas Love Peacock's "Three Men of Gotham."|| Several songs by this young American, who has made his home for a year or more in Taormina, Sicily, were spoken of in these columns some time ago. In them was disclosed a talent that, though not yet mature, gave ample promise of development.

These two songs again evidence a keen sense of harmony and not a little melodic feeling. In his treatment of the Browning poem Mr. Bonner repeats his melody a number of times, each time dressing it in different harmonic garb. His final transformation into another key is a touch that shows sensitive musical perception and makes the song very worthy. Both songs are for a medium voice.

* * *

THE John Church Company has issued a splendid edition of "Domani," an unusually beautiful, simple song by G. Palloni.*** This song has frequently appeared on the recital programs of Ellison Van Hoose, the American tenor, who found it while singing in opera in Italy. This edition is "as sung by Ellison Van Hoose." There is an admirable translation of the Italian words by Frederick H. Martens.

A. W. K.

***NEW OCTAVO ISSUES FOR THREE-PART CHORUS OF WOMEN'S VOICES.** Arranged by Victor Harris and H. Alexander Matthews. Published by G. Ricordi & Co., New York.

***"EARL MERTON'S SONG."** "THREE MEN OF GOTHAM." Two Songs for a Medium Voice with Piano Accompaniment. By Eugene MacDonald-Bonner. Published by Weeks & Co., London. Price Two Shillings net each.

***"DOMANI"** ("TO-MORROW"). Song for a High Voice with Piano Accompaniment. By G. Palloni. Published by the John Church Company, Cincinnati, New York and London. Price 50 cents.

WILH. AUGSTEIN
FROM BERLIN
During the Past Four Years Assistant to
FRANK KING CLARK

STUDIO: METROPOLITAN OPERA HOUSE
1425 Broadway, New York

INSTITUTE OF MUSICAL ART

OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House.

Address, Box 22, 120 Claremont Avenue

GANAPOL SCHOOL OF MUSICAL ART
DETROIT, MICH.
BORIS L. GANAPOL, Director
An Ideal Musical Institution—All Branches Taught by Faculty of Eminent Instructors

CUYLER BLACK TENOR

Concert—Oratorio—Recital

Daily Eastern Argus, Oct. 8.

The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from "Pagliacci" by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause.

Management:
Antonia Sawyer, 1425 Broadway, New York

WELDON HUNT BARITONE

Teacher of CAROLINA WHITE, Prima Donna Soprano of Chicago-Philadelphia Opera Co. Studio, Steinert Building BOSTON, MASS.

EARL CARTWRIGHT BARITONE Concert, Recital, Oratorio 112 West 47th Street, New York

INSTRUCTION
ORTMANN

WILLIAM Member N.Y. Philharmonic
Violin
CAROLYN
Voice Late Prima Donna Chemnitz & Bremen Opera
Endorsed by Dr. Frank Miller, Oscar Saenger
Studio: 578 Madison Ave. Tel. Plaza 6737.
Sohmer Piano Used

CONNELL IN PEABODY RECITAL

Baritone and Mr. van Hulsteyn Provide Fine Baltimore Program

BALTIMORE, Dec. 11.—The commanding vocal powers and the suave artistic personality of the popular baritone, Horatio Connell, were much admired at the eighth Peabody recital on December 11, when this artist appeared jointly with Joan C. Van Hulsteyn, violinist and member of the teaching staff of the Peabody Conservatory. The hearers immediately appreciated the superb vocalization of Mr. Connell, his clear enunciation and dignified interpretations of master songs. The beauty and warmth of tone with its even quality throughout the range of the voice, the gracious blending of the various registers, and the fine adjustment of the upper tones were made apparent in every number. The pleasing simplicity and straightforward expression imbued into his songs completely captivated the hearers. Some very effective moments of this recital were reached in the interpretation of songs by Franz and Brahms.

Mr. van Hulsteyn has gained a reputation as an estimable violinist and on this occasion gave an excellent account of his abilities. He was warmly applauded. Ellis Clark Hammann accompanied the singer and Howard R. Thatcher assisted at the piano during the violin numbers. F. C. B.

VON ENDE SCHOOL CONCERT

Max Olanoff, Youthful Violinist, Proves Star of Program

An advanced students' recital was given on Friday evening, December 18, by pupils of the Von Ende School of Music to a large audience at the school auditorium. The diversity of the program was pleasing and the rendition was most creditable to the students and their teachers.

Emanuel Balabon, pupil of Sigismond Stojowski, played the Bach-Liszt Prelude and Fugue in A Minor, displaying a splendid technic. But of especial note was the playing of Max Olanoff, a mere youth, who performed the violin Concert-Sonatas of Veracini with the authority of a professional. Too much cannot be said of his splendid musicianship, which was apparent in the technic and interpretation. A. S.

"PAN AND THE STAR" PERFORMED IN BOSTON

Edward Burlingame Hill's Music the Feature of Ballet-Pantomime—A Music School Benefit

BOSTON, Dec. 12.—At the Boston Opera House on Tuesday afternoon an entertainment was given for the benefit of the South End Music School and the Denison House, the program consisting of various musical and dramatic performances, and the ballet, "Pan and the Star," scenario by Joseph Lindon Smith and music by Edward Burlingame Hill, heard for the first time in Boston. An orchestra of fifty-four was conducted by Chalmers Clifton.

The pantomime was directed by Mrs. Lila Viles Wyman. There was scenery of a sort. For solo dancers, there were Miss Lada, Russian danseuse, and Mildred Macomber, a dancer of unusual talent. The piece was intelligently and conscientiously carried out.

"Pan and the Star" was performed for the first time on any stage last August at the MacDowell Festival at Peterboro. If one is thoroughly acquainted with its story, its meaning is recognizable. If one is not, the events on the stage do not clearly explain themselves or gather dramatic interest in a logical and cumulative manner. Mr. Hill's score tells a far more connected story to the uninformed than the incidents on the stage. He has composed with fancy and good taste, and with a sure hand for stage effect. The music is always objective, impersonal, appropriate to a spectacle, but it never degenerates into clap-trap or commonplace. The orchestral coloring is especially conspicuous for its variety and beauty of effect, and for the exquisite clarity and balance of tone. Certain of the triumphal passages at the last do not impress one as being so distinguished as the music of earlier passages, but the ballet as the whole is the work of a gifted and very skilled composer.

Miss Lada danced to the music of the Russian "Kamarinskaja," Sibelius's "Valse Triste," and a melody of Schubert's. Here her talent was seen at its best, and her costumes were charming. Mme. le Fontenay Coudert, soprano of the Opéra Comique, Paris, sang the "Depuis le Jour" from Charpentier's

"Louise," and the "Vissi d'Arte," from Puccini's "Tosca." An insufferably foolish playlet by James M. Barry was performed "for the first time" and in all probability for the last time in America, by Cyril Maude and his leading woman, Elsie Mackay. The Opera House was sold out two days in advance of the performance. O. D.

HEINRICH GEBHARD'S RECITAL

Pianist Increases Boston's Admiration for His Diversified Attainments

BOSTON, Dec. 12.—Heinrich Gebhard, pianist, long admired in this city for his seriousness of purpose and his talent, gave a recital in Jordan Hall on the 9th. Mr. Gebhard has seldom given finer proof of his gifts as a musician and a virtuoso. Seldom has he played with such authority, such color. His program was diversified, ranging from Bach—the "French Suite" in E Major—through Chopin of the F Sharp Major Nocturne, the B Minor Mazurka, op. 33, No. 4, the C Sharp Minor Scherzo, and Debussy of old and new piano compositions, to Liszt and Albeniz.

Mr. Gebhard ere this has won distinction as a player of Bach and of certain Chopin pieces, notably the great C Sharp Minor Scherzo. A pianist who through association and inherent tendencies is in marked sympathy with the modern French school, Mr. Gebhard had never before, in the writer's experience, been so fortunate with his Debussy. It was not only that he had the technic of the pieces at his fingers' end; it was the impressionistic quality of the tone itself. It was not merely that, like some other gifted virtuosi, he responded to the atmospheric effects on the piano which are original with Debussy; it was that he also appreciated so truly and revealed in so masterly a manner the unalterable logic and precision of workmanship of the various compositions.

A large audience was very enthusiastic and the pianist added to the program. O. D.

GERMAINE SCHNITZER'S ART

Intellect and Poetic Beauty Revealed in Lowell Recital

LOWELL, MASS., Dec. 4.—Germaine Schnitzer, the young pianist, gave a recital before the Middlesex Women's Club last Monday afternoon and was greeted by a very large and enthusiastic audience. The program was as follows: Praeludium and Fugue, Bach; "Carnaval," op. 9, Schumann; Ballade, A Minor, and Three Etudes, Chopin; Toccata, Saint-Saëns; "Sous Bois," Staub; "Venezia è Napolitana," Liszt.

Mme. Schnitzer was particularly complimented by the critics for her beautiful playing of the Bach numbers. It was pointed out in the reviews of the recital that she made the Bach number more than a mere intellectual achievement, adding beauty and grace to what under many hands is simply a dry mechanical exercise.

SHRINERS GIVE OMAHA GRAND OPERA SEASON

San Carlo Company Begins Visit with "Lucia"—Numerous Programs by Local Musicians

OMAHA, NEB., Dec. 11.—Yesterday evening marked the inauguration of a short season of grand opera in this city, at popular prices, all indications pointing to great success, artistically and financially. The Arab Patrol of Tangier Temple, Shriners, is presenting the San Carlo Grand Opera Company, not as a business venture but in the nature of its annual contribution to the joy of life. The initial opera was "Lucia" under the direction of C. Giuseppe Angelini and the principals of the cast were Edvige Veccari, in the title rôle, Salvator Sciaratte as Edgardo, Angelo Antola as Henry Ashton and Luciano Rossini as Lord Arthur, all of whom rendered very good account of themselves. The chorus and the orchestra were excellent.

After a long period of study abroad Minna E. Meyer, soprano, appeared in recital on Wednesday evening, when she was greeted by a large and cordial audience. The varied program gave the singer many opportunities and proved her possessed of a voice of beautiful quality which is at its best in sustaining *pianissimo* work in the high register. She had a most satisfactory accompanist in Sigmund Landsberg.

On Tuesday evening appeared Luella Anderson, violinist, late of Brussels. The Beethoven Sonata in E Flat for violin and piano, with Sigmund Landsberg at the latter instrument, the Andante from the Mendelssohn Concerto and the Ciaccona in G Minor by Vitali-Thomson for violin and organ (in which she was assisted ably by J. H. Simms) were done with careful musicianship and sympathetic interpretation.

On Monday evening Emily Clive, violinist, played before the Nurses Alumni Association giving great pleasure. On Thursday evening a program of unusual scope was given before the local body of Elks and their guests. Mrs. Grant Williams, dramatic reader, gave the stories of four operas assisted by Minna Meyer, in excerpts from "Tannhäuser." Mrs. I. A. Root illustrating "Samson and Delilah," Bertha Coffey, Edna Miller, Ray Donahey and E. Shafer, pupils of Millie Ryan in the quartet from "Rigoletto" and Alexander Emslie in a recitative and aria from the "Queen of Sheba;" Helen Sadelek, Edith Waggoner and Paul Reese acting as accompanists. E. L. W.

Benjamin Berry Re-engaged

Benjamin E. Berry, the tenor, has been re-engaged to do the "Sun Worshippers," by Thomas, and "A Tale of Old Japan," by Coleridge-Taylor, with Dr. Jules Jordan. Mr. Berry was one of the soloists at the recent successful performance of "The Creation," under the direction of Dr. Jordan in Providence. Mrs. Berry, contralto, has also been engaged for the production of "A Tale of Old Japan."

C LAUDE GOTTHELF PIANIST

Management: E. J. GOTTHELF, 1506 3rd Ave., Los Angeles, Cal.
Mason & Hamlin Piano

MORGAN KINGSTON

PREMIER TENOR CENTURY OPERA COMPANY

Scores artistic success as Rhadames in opening performance of Chicago season



Chicago Daily Journal.

Kingston is a great singer, one of Dippel's discoveries in England. It was promised that he would come to join the Chicago Company, but the promise was never fulfilled. He bears a striking resemblance to the old pictures of Lawrence Barrett. His voice is a robust tenor, of thrilling quality, and charged with the vigor and enthusiasm of youth. He will be a much-talked-of artist before the Century Company leaves Chicago. He did not make the mistake of trying to act too much in his role of Rhadames, but carried himself easily and gracefully.

Chicago Daily News.

Morgan Kingston, the much-heralded British importation, proved to be a tenor of robust character quite able to stand at the head of such an organization as now is to edify Chicago. In the

role of Rhadames he sang the "Celestial Aida" aria better than it is usually sung.

Chicago Examiner.

Morgan Kingston, as Rhadames, made his début in Chicago in this role and proved himself a tenor of admirable qualifications. His voice is robust and powerful, and he sings the music with thorough understanding. Especially well did he acquitted himself in the Nile scene.

Chicago Herald.

The company is in possession of an admirable tenor in Morgan Kingston. Originally engaged for Chicago by Mr. Dippel, the singer was turned over to the Aborns, and he appeared in this city for the first time last night. Mr. Kingston sang his music with a voice of power and excellent quality. Even the tricky and exacting "Celeste

Aida" did not find him wanting, and he made much of many an aria after that. There can be no doubt that the tenor's Rhadames was distinctly a credit to him.

Chicago Tribune.

The tenor Morgan Kingston pleased more and more as the evening went on. It may also be said in his favor that he is not fat and that he does not look soft. Sir William Gilbert's verses about tenors cannot apply to him.

Chicago Post.

Morgan Kingston is a fine-looking man, and as Rhadames he showed that he is a true tenor, with the range and quality of tone to sing the heroic parts. The longer he sang the better it was, and his voice remained fresh to the end, so that he did some of his best singing in the final scene.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Charles Norman Granville, widely known as a concert baritone and also as a teacher of singing, presented several of his pupils on Thursday and Friday evenings of last week. On Thursday evening Florence M. Ford, contralto and Temple H. Black, tenor, gave the program. Miss Ford displayed a very pleasing voice and sang with intelligence songs by Franz, Ronald, Godard, Lohr, William Arms Fisher, Brown, Spross, Bond and Brewer, revealing considerable artistic ability. The aria "Che galida manina" from Puccini's "Bohème" and songs by Clay, Spross and Campbell-Tipton gave Mr. Black an opportunity to reveal a lyric tenor voice of great purity. He sang his songs with finish and aroused great enthusiasm.

The following evening Dorothy L. Morgan, soprano, sang with success a Mozart air and songs by Massenet, Cadman, Purcell, Leoni, Draper and Lehmann. Jo Hord Frank, contralto, scored in an air from Goring-Thomas's "Nadeshda" and in songs by Brahms, Schumann, Harris, Spross and Brown proved herself an artistic interpreter. All four singers reflected credit on Mr. Granville's training, their enunciation being extraordinarily praiseworthy.

Vernon Archibald, the gifted American baritone, gave a recital at his New York studios on Wednesday evening, December 9, for an invited audience. The singer, who has given an excellent account of himself in past performances, was heard in old English pieces by Purcell, the "Willow Song" as arranged by Dr. Vincent, Cornelius's "Ein Ton," Mendelssohn's "I'm a Roamer," Franz's "Loftesblume," Trunk's "In meiner eimat," Haile's "Im Zitternden Mondlicht," and Schubert's Serenade and "Die Post." He showed himself a singer who understands the spirit of German song, which he interprets with taste and feeling. He commands an excellent *cantilena*.

American composers were represented in his next group, Gena Brancombe by her "Hail Ye Tyme of Holiedayes," Edna Rosalind Park by "There Was Bonnie Lass," and A. Walter Kramer by "The Relief." In his final group Mr. Archibald had three American composers present to play the accompaniments for their songs, Mary Helen Brown for her "A Plaint" and "The Fairest Flower," Hallett Gilberté for his "Minuet—La La Phyllis," and "Forever and a Day," and Lily Strickland for "My Lassie" and "Mammie's Prayer."

Sergei Klibansky announces a new feature of his studio work. He has arranged to have informal recitals at his studios every Wednesday evening from five until seven, at which several of his pupils will sing and to which the public is invited. Among the recent appearances of his pupils may be mentioned a recital in Cincinnati by Marie Louise Wagner, on December 10, at the Sinton Hotel, at which Miss Wagner had a good success; the appearance of B. Wolff, tenor, in concert with orchestral accompaniment, at the Montefiore Temple, New York, and Bavrig Guocothenian, tenor, in recital in Landford, Fla. Luella B. Cannon also sang the solo part in Schubert's "Die Allmacht," with the Rubinstein Club at the Waldorf-Astoria, and Mr. Eichorn, baritone, has been engaged as soloist at St. Andrews, Yonkers, N. Y.

At his first musicale of the season at his studio, No. 152 West Eighty-sixth Street, W. Francis Parsons presented a number of pupils. The musicale was given in honor of Mme. Cecile Behrens, pianist, who played numbers by Heller, Mason, Chopin and Liszt with a good tone and a facile technic. Mme. Marthe Clodius, dramatic soprano, was heard in Wagner's "Dich theure Halle," which she sang with dramatic power and excellent vocal skill; Goring-Thomas's "Le Baiser," Parsons's "The Lonely," which were interpreted in good style and with fine musicianship, and with Mr. Parsons, in the duet from "Thaïs," which was well given, and the "La ci darem" from Mozart's "Figaro." Elizabeth Nanda, contralto, sang effectively Andrews's "O for a Day of Spring" and d'Hardelot's "Love's Rhapsody."

Among the pianists and teachers who have recently located in New York is Mrs. Maude T. Doolittle from Oberlin Conservatory of Music. Mrs. Doolittle was for ten years head of the piano department at Oberlin and was the instruc-

tor of many of the successful teachers in the Middle West. Mrs. Doolittle was herself a pupil of Mme. Stepanoff and Felix Dreyschock in Berlin, after graduating at Oberlin herself. She herself is a soloist of no mean ability and has appeared in recitals and concerts throughout the West. She has located at No. 473 West 158th Street, New York City.

Catherine Galloway, soprano, a pupil of Dudley Buck, and now under the management of the Music League of America, on December 12 achieved a notable success in a benefit concert for the Belgian Red Cross Society given at Fairfield, Conn. She is to appear on December 22 at a concert in Paterson, N. J., and gives a recital in Springfield, Mass., on January 3. In January she will also appear at one of the concerts of the Beethoven Society, New York.

Theodore Van Yorx announces the formation of a women's class in part-song singing among his pupils to be held on Friday afternoons of each week at his studios, 21 West Thirty-eighth Street. Members of this class are given opportunity to do solos, duets and trios with the individual members. Trials are made by appointment. Mr. Van Yorx numbers among his pupils many lecturers, ministers and actors, who come for training of the speaking voice.

The third of a series of recitals at Claude Warford's studio, in the Metropolitan Opera House building, was given on December 2. At these recitals Mr. Warford is featuring the compositions of American song writers, which are interpreted by Warford students with their teacher at the piano. On December 2 an hour of songs by A. Walter Kramer and Hallett Gilberté was given.

The soloists were Edna Wolverton, soprano; Julia Cox, soprano; Edna Peard, contralto, and Carl Rupprecht, baritone.

TOLLEFSEN-ROPPS RECITAL

Trio and Baritone Provide Attractive Program in Brooklyn

An interesting glorification of American ragtime is that in the last movement of Charles Wakefield Cadman's new trio, which was given its first performance by the Tollefsen Trio at the Brooklyn Institute of Arts and Sciences on December 11. The composer's "Vivace Energetico (American)" provided a sensation for the staid chamber music audience of 1,000. Thanks to the highly efficient interpretation of the artists, as well as to its intrinsic merit, the Trio in D Major, Op. 56, won rank as a welcome addition to chamber programs.

Two short numbers, Rübner's "Andante Espressivo," Op. 9, and Fernande Arbu's "Bolero," Op. 1, were given first on the program and the artists, Mme. Schnabel-Tollefson, pianist; Carl H. Tollefson, violinist, and William Durieux, cellist, demonstrated their worth individually and collectively. Mrs. Schnabel-Tollefson with much warmth and tone color played the Chopin Ballade in A Flat, op. 47. Compositions by Cotogni, LaForge, Schubert, Spross, Coleridge-Taylor, Kingston-Stewart and Woodman were sung by the baritone, Ashley Ropps, who has been winning recognition lately with decisive strides. His singing of Woodman's "When I Am Dead," a new number, proved effective and Schubert's "Erl König" evoked strong appreciation.

Mr. Tollefson played "Souvenir de Moscow," by Wieniawski with his customary skill and discrimination. The closing number was "Evening Star," from "Tannhäuser," in which Mr. Ropps and the trio joined happily. G. C. T.

Constance Purdy Gives Recital of Russian Songs

A unique recital, composed entirely of Russian songs, was given by Constance Purdy on December 9 at the Women's University Club, New York, for the benefit of the Union Settlement Music School. With a prelude of explanation to each song, revealing an intelligent understanding of the Russians and their language, Miss Purdy illustrated all the song composers of Russia of importance. Notable was a selection of Children's

Songs by Moussorgsky and also an air of the Shepherd Lehl from "Snegou-rochka." Mabel Hammond, at the piano, played the difficult accompaniments with efficient understanding. A. S.

CONNELL AS CHORAL SOLOIST

Wins Praise with Germantown Chorus in Philadelphia Concert

PHILADELPHIA, Dec. 15.—Horatio Connell, baritone, was the soloist at the concert of the Germantown Choral Society on the evening of December 8. His solos included numbers by Secchi, Mozart, Handel, Ward-Stephens, Fox and Quilter, aside from the solo parts in Gelbe's "Ave Maria" and Bruch's "War Song."

In his various solos Mr. Connell exhibited the fine art which has won him so high a place in the musical world. His voice is smooth and of agreeable quality, his intonation impeccable and his musicianship of a high order. His solos with the chorus were most effective. His voice blended well with the choral tone and the effect was such as to arouse great enthusiasm.

BANKERS' GLEE CONCERT

Humphries Chorus Aided by Popular Soloists in First Program

Opening its thirty-sixth season, the New York Banks Glee Club offered an attractive program at Carnegie Hall on December 14 under the able conductorship of H. R. Humphries. Assisting this chorus of bank employees were Jennie Hall Buckhout, soprano; Albin Antosch, cellist; William G. Hammond, the composer, at the organ, and Giuseppe Dinelli, the club's accompanist.

Important among the club's excellent offerings was Dudley Buck's cantata, "The Nun of Nidaros," with the incidental solos sung by William Brogan. Mme. Buckhout pleased with her delivery of "Dich theure Halle" and four songs dedicated to her. Mr. Antosch's gifts were displayed in Popper's Hungarian Rhapsodie and other pieces.

MISS ARDINI'S RECITAL

Coloratura Wins Approval in Newark with Teacher as Accompanist

NEWARK, N. J., Dec. 13.—Miriam Arndt-Ardini, soprano, gave a song recital last evening in Wallace Hall which was attended by a large audience. She displayed a brilliant lyric soprano and a most ingratiating style. Rossini's "Una voce poco fa," the "Ah fors è lui" from "Traviata" and the "Mad Scene" from "Lucia" were her arias; she was also heard in Proch's taxing "Air and Variations." In all of these big numbers her finished technical equipment served to arouse the audience to a high degree of enthusiasm.

Miss Arndt-Ardini also sang effectively a group of songs by American com-

posers, including A. Walter Kramer's "A Nocturne" and Marion Bauer's "Star Trysts." She was most effective in Rubinstein's "Es blinkt der Thau," which she sang with warmth and fervor.

Her entire performance was that of a true artist. She showed that she combines successfully the pyrotechnics of coloratura with a fine *cantilena* and always sings with artistic restraint. William S. Brady, her teacher, played her piano accompaniments with taste and musical insight.

S. W.

FRIEDBERG IN CHICAGO

Pianist, at Début There, Reinforces Good Impression Made in East

CHICAGO, Dec. 14.—The Chicago début of Carl Friedberg, pianist, was accomplished yesterday afternoon at the Illinois Theater. Mr. Friedberg's reputation as an artistic virtuoso had preceded him and the performance of the program of taxing dimensions reinforced his Eastern renown.

An unfamiliar Sarabande by Rameau, the E Major Sonata, Op. 109, by Beethoven, the Schumann Etudes Symphoniques and short pieces by Schubert, Brahms and Chopin were the numbers of his program. In the Sarabande, the Beethoven Sonata and the Schumann Etudes, the recitalist advanced his most commendable qualities.

A clean finger technic, an aptitude for rapid octave playing, a smooth and refined tone and sane musical interpretation were the predominant traits of his playing. The larger emotional sweep and a warmth of expression were the points lacking. His *pianissimo* effects, however, were particularly fine, and especially so in the last movement of the Beethoven Sonata and in the G Sharp Minor Variation of the Schumann opus.

M. R.

BALLET GIRLS SUE

Dancers of the Century Company Bring Action in Chicago

CHICAGO, Dec. 14.—The Chicago Tribune of to-day says:

Charging that their contracts have been broken, fifteen members of the Century Opera company ballet have instructed their attorney, H. E. Fleckle of No. 4850 Prairie Avenue, to start suit against the financial backers of the company. According to Mr. Fleckle, the girls had contracts with the company calling for thirty-five weeks' continuous employment at \$19 a week.

"These girls have been shamefully mistreated," declared Fleckle. "Their contracts will not expire for twenty-two weeks. Saturday night Sargent Aborn discharged them and gave them one week's salary with which to go back to their homes in New York.

"Aborn told me if I started suit against the company Saturday he would discharge the dancers that night without pay."

M. R.

SPRING TOUR

10 CITIES

IN THE MIDDLE WEST

WANT PERCY HEMUS

"AMERICA'S BARITONE"

WITH GLADYS CRAVEN AT THE PIANO

7

ASK FOR ALL AMERICAN SONGS.

3

ASK FOR CLASSICS AND AMERICAN SONGS.

5

ARE RETURN ENGAGEMENTS.

THIS REPRESENTS ONLY LAST WEEK'S BOOKINGS.

SPRING TOUR COVERS THE UNITED STATES

30

CONCERTS WILL BE GIVEN.

WILL HE BE IN YOUR CITY?

OPEN DATES UPON REQUEST. ADDRESS SECRETARY TO
PERCY HEMUS, 64 EAST 34th STREET, NEW YORK

BISPHAM AS "BENJAMIN FRANKLIN"

Project That May Materialize Next Spring—Extended Tour of Noted Baritone

If the situation in the theatrical world changes with the general improvement in business in the Spring, David Bispham, the distinguished baritone, may produce the play which was written for him by Louis Shipman on the subject of Benjamin Franklin. The production of this work will give Mr. Bispham further opportunities for the demonstration of his ideas regarding the correct use and pronunciation of the English language. Mr. Bispham made an appeal along this line before the students of the American Academy of Dramatic Art, early in October, and his enunciation in his public work has long been the subject of most favorable comment.

Mr. Bispham began his season early and had several noteworthy appearances, one of which was at the opening of the Theodore Presser Home for Aged Musicians in Philadelphia. A talking machine record of a song sung by him was placed in the cornerstone of the building. Several engagements resulted from his appearance on that occasion in Philadelphia.

Following his remarkable work in "Elijah" at Ocean Grove in August last, he sang selections from this work in Newark early in October. Other engagements in that month included appearances at Anderson, Ind.; Freeport, Ill.; Waterloo, Iowa; Rockford, Ill.; Peoria, Ill.; Springfield, Ill., and Elgin, Ill. He also gave a song recital in Cincinnati, and at nearly all of these concerts he had capacity houses. The auditorium in Springfield, where he appeared, seats 2,600 people.

Early in November Mr. Bispham gave a recital at Columbia University and shared the honors with the Barrère Ensemble at a concert of American music. On this occasion he sang a number of



David Bispham, Eminent American Baritone

songs by American composers. His propaganda for such songs has been as notable as his work to establish the singing of songs in English. He had an extraordinary success in Philadelphia in November, when he sang at the University Extension and at a sacred concert. He also appeared at Wilson College, Chambersburg, Pa.

Mr. Bispham has just returned from a short trip in New England, during which he sang at Woolsey Hall, New Haven. During the past week he has been singing in Washington, D. C., and Richmond, Va., and after a return engagement at Galesburg, Ill., he will sing in Cleveland and Burlington, Vt. He will have an appearance in January in Boston and will then go South for a six weeks' tour, filling engagements which have been booked by his manager, Frederick Shipman, under whose management Mr. Bispham made an exceedingly successful tour some years ago.

Company presented last Wednesday the same opera, "Romeo and Juliet," by Gounod, which was sung then. But, to the great surprise of many present, there was no other sign to show that any special date was being commemorated.

Anticipating a review of last Wednesday evening's performance, we must consider the first production of the Century Company's "The Jewels of the Madonna," which was given in English last Monday evening with Helen Stanley in the rôle of *Mariella*, created in Chicago by Carolina White, with Louis Kreidler as *Rafaela*, and with Gustaf Bergman, as *Gennaro*.

These three singers brought to the interpretation of Wolf-Ferrari's music a fine and artistic intelligence, an admirable vocal art and unusual histrionic talents.

Miss Stanley's impersonation of the Neapolitan waif is full of temperamental vigor and wayward abandon. Her voice is well suited to the music. Mr. Kreidler's *Rafaela* is a delineation somewhat different from that of the Italian conception of the chief of the Cammarists in that it is less ferocious and somewhat more dignified. His singing was delightful. Mr. Bergman's *Gennaro* disclosed dramatic warmth and admirable vocal command. He has now left America for Germany, where he expects to appear in Berlin in grand opera.

CHICAGO AUDITORIUM NOW 25 YEARS OLD

Century Company Sings "Romeo and Juliet" on Anniversary of Its Dedication

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, December 14, 1914.

TWENTY-FIVE years have passed since the Chicago Auditorium was formally dedicated in the presence of the President of the United States, Benjamin Harrison; the Mayor of the City, Carter Harrison, Postmaster-General John A. Wanamaker and other of national renown.

The company, which was brought on from the Metropolitan Opera House, New York, for the occasion, contained among other members Adelina Patti, the late Giovanni Perugini, Giuseppe Del Puente and Romualdo Sapi, the conductor. The chorus of the Apollo Club of Chicago, under William L. Tomlins, and Clarence Eddy, the organist, were also among those who took part in the ceremonies.

To celebrate the anniversary of that long-ago evening, the Century Opera

ELEANOR McLELLAN MAKER OF SINGERS

Henrietta Wakefield, contralto, formerly with the Metropolitan Opera Company; Sue Harvard, soprano, of Pittsburgh, soloist with the Philadelphia and New York Symphony Orchestras; Lucille Miller (appeared with the Pittsburgh and the New York Symphony Orchestras); Jacob Feibley, bass soloist, Church of the Messiah, New York, and Crescent Quartet.

Edward Strong, tenor, head of the vocal department of Carlton College, and tenor soloist at the Fifth Avenue Presbyterian Church, New York, for eleven years. Jane Grover and Elsie Rochester, prima donnas with Lew Fields' company.

Emma Kramlich and Mariam Hebbard, supervisors of music in the New York public schools. Freda Windolph, now in grand opera in Europe; Julius Steiner, concert tenor, in Vienna, Austria. May Jennings, concert mezzo soprano, formerly soloist at the Church of the Divine Paternity, New York. The well known oratorio tenor, Dan Beddoe, soloist at Grace Church, New York. Edwin Evans, baritone, in concert and oratorio. Max Salzinger, a leading baritone of the National Opera Company of Canada. Olive Ulrich, soprano, Hammerstein Opera Company.

Among the contraltos on the grand opera stage in Germany may be found Helen Summers. Another talented pupil is John Young, tenor. Eleanor Cochran, soprano, Dantzig, Germany. Mrs. von Dahmen is the head of the vocal department, Wells College, Aurora, N. Y. Clara Pickens is the soprano soloist at the Church of the Mediator, New York. Two of Miss McLellan's pupils are soloists at the Park Presbyterian Church in Erie, Pa. They are George French Brevillier, contralto, and Mrs. McKean, soprano; the former has been the soloist with the Erie Symphony Orchestra while the latter is a teacher at the Erie Conservatory of Music. Soloist at the Church of the Divine Paternity, New York, is Tom Daniels, basso. Juanita Penniman is the representative of Miss McLellan in California. Dorothy Bolton, contralto, of the Crescent Quartet, and L. H. Harper, tenor. Wm. Bonner, tenor, Rutgers Pres. Church, New York.

Studio: 33 West 67th Street, New York City

Josef Pasternak conducted, and won recalls after both intermezzis.

Offenbach's "Tales of Hoffmann" gave Orville Harrold a great opportunity to disclose his gifts. While dressing the rôle of Hoffmann out of the conventional style, and perhaps somewhat heavy in his action, nevertheless he made a manly appearance as the poet and sang the music particularly well.

The three rôles of *Olympia*, *Giulietta* and *Antonia*, usually cast for different sopranos, had two protagonists at this, the first performance of the opera here by the Century company. Florence Macbeth was the *Olympia* and Miss Ewell assumed both the other rôles.

It was Miss Macbeth's first appearance in Chicago with this company. Her singing was characterized by smoothness and flexibility and her clever mimicry was such as one would expect from the fantastic figure of a mechanical doll.

Miss Ewell, in assuming a rôle originally intended for Miss Freeman, did double duty and accomplished it meritoriously. She was in good voice. Rarely has such a statuesque *Niclausse* appeared on our Auditorium stage as that which Kathleen Howard presented in this rôle. She sang her music with much charm.

Graham Marr, in the triple baritone rôles of *Coppelia*, *Dapertutto* and *Dr. Miracle*, was one of the important figures in the performance, and D'Angelo, Phillips and Williamson took care of the smaller rôles creditably.

Josiah Zuro conducted and earned an encore for his reading of the Barcarolle.

The production of "Romeo and Juliet," on Wednesday evening, was sumptuous regarding the choral costuming and scenic effects, and was highly artistic from the musical standpoint.

In Lois Ewell and Orville Harrold, the two leading rôles of Gounod's musical setting of Shakespeare's tragedy had able exponents. Miss Ewell sang with fluency and with refined art, and Mr. Harrold proved throughout his absolute command of his vocal resources. The singing of the serenade, "Queen Mab," by Thomas Chalmers, earned for him

well-merited applause. This was one of the features of the evening. The *Friar Laurence*, presented by Henry Weldon, had vocal resonance. Elizabeth Campbell made a pleasing *Stefano*, and the minor rôles were capably handled. The orchestra, under Zuro, played the score commendably, and the performance was punctuated by frequent applause.

The first concession to the German operatic school was made last Friday evening when Wagner's "Lohengrin" was advanced with an excellent cast, including Morgan Kingston in the title rôle; Bettina Freeman, as *Elsa*; Louis Kreidler, *Telramund*; Kathleen Howard, *Ortrud*; Henry Weldon, *King Heinrich*, and Graham Marr, as the *Herald*.

Morgan Kingston made an heroic figure as *Lohengrin*, and sang his music with consummate skill and understanding, and with beauty of vocal style. Miss Freeman, as *Elsa*, also did some very commendable singing. Louis Kreidler's *Telramund* is a worthy impersonation, both vocally and dramatically, and Miss Howard, though not at her best in the rôle of *Ortrud*, was nevertheless acceptable.

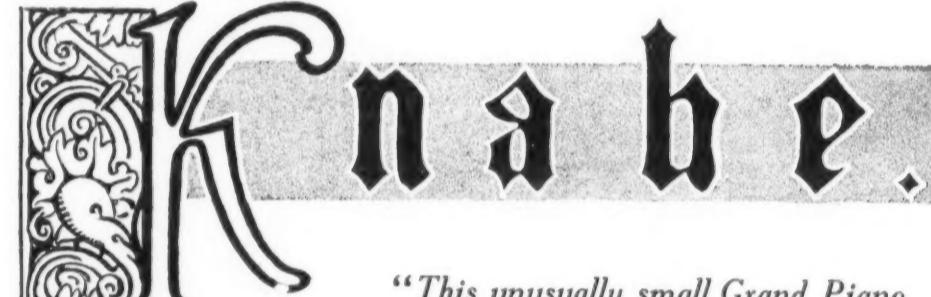
One of the singers who stood out with especial distinction was Mr. Marr, who gave a fine performance of the *Herald*. Mr. Weldon found some of the music of the *King* somewhat awkward.

Conductor Zuro has the habit of dragging this opera, and insufficient rehearsals also militated against a thoroughly artistic representation. Mr. Zuro began all right, however, for his interpretation of the Prelude was very good indeed.

MAURICE ROSENFIELD.

Exposition of Dunning System at Philadelphia Club

PHILADELPHIA, Dec. 7.—In an informal talk during the past week at the New Century Club, Elizabeth Johnson, assisted by her young pupils, gave a demonstration of the improved methods of music study for beginners known as the Dunning system. Discs, movable musical characters and other symbols used in teaching were also shown.



"This unusually small Grand Piano has an astonishing fullness of tone and a ravishing sweetness. Its mechanism reproduces the finest and most intimate intention of the player and its outward graceful form is in accordance with modern demands."

"PROF. T. LESCHETIZKY"
(Instructor of Paderewski, Hambourg,
Goodson and Gabrilowitsch.)

MIGNONETTE GRAND

PRICE \$700 IN MAHOGANY



WAREROOMS
5TH AVE. AT 39TH ST.

MUSICAL AMERICA'S OPEN FORUM

Would Form Vocal Jury of Famous Singers Now on Our Shores

To the Editor of MUSICAL AMERICA:

Supplementing my letter in your issue of October 28, I would dwell but a moment on the elementary criticism of Alice Groff, which appeared in MUSICAL AMERICA for November 21. Especially so after the very able answer of Mr. Bernhardt Bronson in your issue of December 5, which is in accordance with the spirit of that part of my article with which he deals, the defense of the old empirical instruction.

That Miss Groff may be enlightened a little respecting her rather ridiculous statement that there was but one great vocal instructor with two or three famous pupils in past history, I would call her attention to Signor Pistocchi, the famous teacher, who had a number of great pupils, the five most celebrated being Antonio Posi, Mirelli, Pio Fabri, Bartolino di Faenza, Bernacchi. The celebrated teacher Porpora had such incomparable singers as Farinelli, Caffarelli and others. Bernacchi, Mancini, Tosi were all famous instructors and later the celebrated Garcia Lamperti. These men had for pupils such wonderful singers as Francesca Boschi, Valdamar Ferri, Anzani, Sifface, Chev. Matteucci, Alboni, Donzelli, Catalani, Tamburini, Malibrani, Grisi, Fersini, et cetera. More recent history gives us the names of such singers as Tamberlick, De Bassini, Gayarre, St. Agno, Giraldo, Wachtel, Cottoni, Mazzini, Aramburo, Etelka Gerster, Lucca, Alma Fostrem, Scalchi, Plançon, Lilli Lehmann, Melba, Calve, Schumann-Heink, Bonci, Sembrich and others, all pupils of the famous old school. It is somewhat inconsistent for Miss Groff to point out that voices are better trained through scientific methods and at the same time give the names of Schumann-Heink, Caruso and Amato, who are products of the old school and who, to use her own words, are the "greatest singers."

In my previous article I stated that teachers should be required to pass an examination before a board composed of a few famous singers. In all of the professions there are certain standards as a basis of examination for those wishing to teach or practice, who must go before a board appointed to maintain these standards and qualify as to their ability to teach or practice. But there is no general standard for the voice teacher, and it is this standard that we are striving for. Because of the war there are more famous singers in this country than ever before. The time is now ripe for a board composed of these famous singers to set a standard and appoint an examining board. A self-appointed board of teachers would create consternation among the singing instructors and, as the scientist and other vocal instructors have not as yet come to a satisfactory standard, no one else could be as well fitted for this purpose as the celebrated singers we now have with us, whose art of true singing is acknowledged by the whole world to be well-nigh perfect and whose standard would be accepted by everybody.

Very truly yours,
J. MASSELL.

New York City, Dec. 9, 1914.

Music's Growth in Mankato, Minn.

To the Editor of MUSICAL AMERICA:

Whoever furnished the interesting information accompanying the picture of the "Zoellner Quartet on Tour," which appeared in MUSICAL AMERICA, issue of December 5, was singularly misinformed in one respect. This paragraph states that the Zoellners appeared in Mankato, Minn., in the first of a series of three concerts, and the final sentence, "This successful course is the first that has been conducted in Mankato," is the one I refer to.

In the issue of MUSICAL AMERICA of September 13, 1913, there appeared a letter signed by myself giving a résumé of the musical season of 1912-1913 as conducted in Mankato. This included a series of four concerts, and an additional symphony concert, of which I was promoter. The musical activities of this community, as set forth in this letter, were considered of sufficient significance to warrant editorial mention in the following issue of September 20.

Last season, 1913-1914, I presented a course consisting of two concerts by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, with Luella Chilson-Ohrman, soprano, as soloist; also

two recitals by Mildred Potter, contralto, and Irma Seydel, violinist, respectively. It has always been my pleasure, as a manager, to feature first-class American artists whenever possible.

In the Spring of last season Mankato was visited by the Minneapolis Symphony Orchestra on its annual long tour. Soon after that Marcus Kellerman gave a recital here, and Florence Macbeth appeared in two concerts on successive evenings at packed houses, so numerous were those who wished to hear her at this, her first appearance in her home town since her recent successes abroad. Previous to the season of 1912-1913 I understand that the Minneapolis Symphony Orchestra had made annual appearances here for several years.

This season, besides the course mentioned above, there is a longer series being conducted at the Mankato State Normal School, which is of quite as much interest to its patrons as is the one in which the Zoellner Quartet appeared. The first of its concerts was given by an ensemble of twelve of the leading instruments of the Minneapolis Symphony. Their program included a string quartet, which was exquisitely performed, and solos by the young cellist, Paulo Gruppe. This course also includes a concert by the MacPhale String Quartet, of Minneapolis, whose musicianship cannot be questioned.

Thus it may be seen that Mankato was placed upon the map, musically speaking, sometime prior to the advent of the Zoellner String Quartet.

I wish to thank you for your courtesy in giving me space in your exceedingly interesting paper, without which, with its weekly news of the musical world, one would feel quite lost, so far from much that makes life interesting to one musically disposed.

Sincerely yours,
JESSIE RICE.
Mankato, Minn., Dec. 10, 1914.

Would Have "Jewels of Madonna" Sung at Metropolitan

To the Editor of MUSICAL AMERICA:

Why is it that the Metropolitan Opera has not "The Jewels of the Madonna" in its répertoire. This opera is an admirable piece of work. The Metropolitan has made it a point in recent years to produce the best operatic efforts of the modern composers. Is this not one of them? True, it has not the beautiful arias of "Faust" and "Traviata," for instance, but who could forget that bright, fascinating intermezzo (played before the third act, I believe)? This opera is a compelling work, dramatically written and composed, and full of the atmosphere of Naples. The orchestration is artistically done. Wolf-Ferrari has done well.

I trust that the directors of the Metropolitan will soon produce this work and keep it in the répertoire. The Century Opera has given it admirable performances, which drew huge audiences. Why not the Metropolitan?

If anyone can give me a good reason for its not being produced, I should like to hear from them in another issue of MUSICAL AMERICA.

Yours sincerely,
F. B.
New York, Dec. 1, 1914.

Decline of "European Idea" in Our Music

To the Editor of MUSICAL AMERICA:

Being an interested reader of MUSICAL AMERICA, I noticed an article in your magazine concerning the wonderful opportunities for the American singers in the operatic world, due to the present European conflict.

It is indeed an opportunity, an opportunity to overcome our idea in this country that a singer, to be successful in the operatic world, must either be a foreigner or trained abroad under the tutelage of some French, German or Italian teacher of world wide reputation.

It seems to me that we ought not to need an almost universal war, such as that in Europe, to wake us up to the fact that right here in our own country we have teachers and pupils that have met with great successes in spite of this idea of ours.

The trouble with us here in America is that we are only too willing to copy or to be led by others, and only in case of necessity do we attempt to do by ourselves those things which we have been accustomed to copy from others.

Many wondered what we were going to do at the outbreak of hostilities about

those many ideas and customs which have been coming from our foreign cousins. Take, for instance, our Paris and London fashions. But do we look any the more poorly dressed? No! We found that we could create those fashions ourselves. We had the material right here, but did not know it. Just so do we have the material for the making of operatic stars. Apropos of the same, I take the liberty of quoting Mr. Oscar Saenger, who says, "No where in the world can be found better material for operatic work than here in the States." I certainly think his successes, with Alt-house, Harrold, Scott and many others serve to prove his statement.

True, the opportunity has arrived, but it takes a war to make us realize that we have and have always had those things for which we have been accustomed to look to Europe.

Sincerely yours,
ADOLF F. WENDEL.
Trenton, N. J., Dec. 14, 1914.

Future of National Anthems

To the Editor of MUSICAL AMERICA:

In your issue of December 5 in which the well known English writer, Ernest Newman, says "The national anthems of the whole world are damned"—"on the whole a deplorable lot." This is a statement very untrue. I believe Mr. Newman to be very much paralyzed of sound judgment and, if I may add, very narrow in his views. The Belgian national anthem, "La Brabançonne," is a splendid one indeed, and I love it dearly and tenderly, and let me assure Mr. Newman that it is not damned. Although the music is a little sober for fighting purposes, it makes a deep impression, and it hits the heroic and patriotic in every sense of the word, which, however, has always been its aim.

JEAN B. DEROISSART.
Toledo, O., Dec. 9, 1914.

Miss Cheatham's Aid in Uplift of State Reformatory Inmates

To the Editor of MUSICAL AMERICA:

Kitty Cheatham has been to Elmira under the auspices of the Elmira Morning Musicals, and while here she was asked to give a thirty-minute recital to the 1,400 boys and young men in the Elmira State Reformatory. She was enthusiastic in her assent, because of her desire to do something to inspire them. She more than did that. She gave them one hour, partly devoted to a spontaneous outburst of good will in words that none will forget who heard, and followed with some of her characteristic stories and songs. In the evening of the same day she gave a full program to a representative Elmira audience in Park Church Auditorium, and the daily papers have discussed her work with thoughtful gratitude for the good she did us.

A SUBSCRIBER.
Elmira, N. Y., Dec. 15, 1914.

"Most Accessible and Comprehensible"

To the Editor of MUSICAL AMERICA:

Enclosed find my check covering a year's subscription to MUSICAL AMERICA, the most accessible and comprehensible musical paper published. It is always found in my studio.

RALPH H. MAZZIOTTA.
Mount Vernon, N. Y.,
Nov. 13, 1914.

What Pittsburgh and Albany Critics say of

ROYAL DADMUN

Baritone

Pittsburgh Gazette, Nov. 25: "Excellent phrasing was a characteristic of Mr. Dadmun's performance, as well as admirable diction and intelligent interpretation."

As Soloist with Mendelssohn Club,
Dr. Frank S. Rogers, conductor.

Albany Argus, Dec. 10: "His voice is robust, finely cultivated and capable of infinite expression. His gifts of interpretation are great and his control of all shades of tone perfect."

Albany Evening Journal, Dec. 10: "All that could be gained from delightful diction and lucid interpretation was shown by Mr. Dadmun's work in several numbers. His bass-baritone work is convincing and he responded to two or three encores."

Music League of America - Aeolian Hall, New York
Personal Address: 2040 Seventh Avenue, New York

MR. HODGSON'S ART HEARD AT ITS BEST

A Piano Program of Serious Aims and of Novel Structure Given by American Pianist

Leslie Hodgson, the gifted American pianist, appeared in recital on Friday evening, December 11, at Carnegie Chamber Music Hall, New York, before a large and discriminating audience. The recital was under the auspices of the American Institute of Applied Music, of which Mr. Hodgson is a faculty member. Mr. Hodgson, whose serious aims have often been spoken of in these columns, offered on this occasion a program that departed from conventional lines in that it contained no sonata or extended work. It proved, however, to be a well-balanced list, and offered several novelties of real interest.

A Chopin group, made up of preludes, études, the Fantasy, op. 49, the Polonaise, op. 44, and the Tarantelle, was the opening number, and served to display Mr. Hodgson's abilities to great advantage, his playing of the fantasy, the B-Minor Prelude, the Tarantelle and Prelude, No. 23, being especially notable. Then came a Liszt group, "Lo Sposalizio," the legend "St. Francis Preaching to the Birds," and the Ballade. Mr. Hodgson's equipment was fully equal to these pieces, and he did the Ballade with a bravura technique that was admirable, coming after the legend in which there was much imagination and subtlety in his performance.

Modern composers of France, America and Spain made up the final set, Deodat de Séverac's "The Sun Bathers," the first and third of F. Morris Class's "Vignettes," op. 7, Charles T. Griffes's Barcarolle and Granado's "Valse de Concert." A more interesting modern group could scarcely be assembled, and Mr. Hodgson played all five pieces finely. Mr. Class's highly poetic sketches were sympathetically played and Mr. Griffes's Barcarolle, in which the composer has employed "whole-tonism" effectively, being much admired. There was continued applause at the close of the recital, and finally Mr. Hodgson added the charming valsette "Teresita" by his teacher, Teresa Carreño, which he played with infinite charm and devotion.

A. W. K.

Busy Concert Week for William Reddick

William Reddick, the young American pianist, who is Alice Nielsen's accompanist this season, completed almost a record week of concerts last week. He played on Monday, December 7, and Thursday, the 10th, for Wassily Beserikovsky, the Russian violinist, in his New York and Boston recitals, respectively; on Tuesday, December 8, he appeared with Miss Nielsen in Providence, on the 10th in Portland, Me., and the 11th in Worcester. Mr. Reddick has moved his New York studio and will hereafter make his headquarters at the Hotel Wellington.

Bentley Nicholson Soloist at New York Club

The musical program at the December meeting of the Rainy Day Club, held at the Hotel Astor, was furnished by Bentley Nicholson, tenor, whose two groups of songs in French and Russian were enthusiastically received. Mr. Nicholson was recalled after each group. The accompanist of the afternoon was Mrs. Karl Feininger.



MACDOWELL DAY IN CLEVELAND SCHOOLS

Club Gives Programs of Native Music—Imposing Succession of Fine Concerts

CLEVELAND, Dec. 12.—To state briefly the record for the past three weeks, there have been four orchestral concerts (one by the Philadelphia Orchestra and three by Cleveland's own municipal body, of which it is growing very proud), two quartet concerts (one by the Flonzaleys, of New York, and one by our faithful local Philharmonics, who opened in excellent form their eighteenth season); two choral concerts, that of the Singers' Club with 140 male voices on its roll this year, under its popular leader, Albert Rees Davis, and of the Mendelssohn Club, under Ralph Everett Sapp. Added to these, a Friday Morning Musicale at the Hotel Statler, with a recital by Lambert Murphy and Marie Caslova, and last, but quite worth mentioning, the second annual celebration of MacDowell's birthday in the High Schools of Cleveland with ten programs of all-American music given at the same hour on the same day.

MacDowell Day is a function which the active members of the Fortnightly Club have adopted with much zeal, forty-five of them taking part in the ten programs of the day. Upon each were selections from the music of MacDowell, and upon each (as it happened) of the favorite Cleveland composer, James H. Rogers, thirty-seven other Americans being represented.

Standing out most vividly in the memory is the wonderful performance of the Tschaikowsky B-Flat Minor Piano Concerto by Olga Samaroff with the Philadelphia Orchestra. Nothing more brilliant has ever taken place in the long list of Cleveland symphony concerts than this combination of Leopold Stokowski at the head of the orchestra, and his gifted wife at the piano. The Beethoven Eighth Symphony, also on the program, paled before this offering.

The Flonzaleys gave their Tschaikowsky-Milhaud-Haydn program, of excellent balance. It was the universal verdict that it matters little what these distinguished players give us, the first chords of all their programs open entrancing vistas of tone that make the hearer forget the ordinary affairs of the world. At the Friday musicale Lambert Murphy's mellow voice and finished art were greatly admired, and Marie Caslova was delightful as the charming ingenue, as well as in her exceedingly good violin playing of difficult numbers. Margaret Keyes, with the Singers' Club, a favorite of several seasons, won her audience as usual. The soloists with the Mendelssohn Club, Martha B. Steele, of

Pittsburgh, and Carl Grossman, the new concertmaster of the Cleveland Municipal Orchestra, added pleasing variety to a program in which Russian music, of the church and opera, lent unusual interest.

ALICE BRADLEY.

OUR OLDEST MUSIC SCHOOL

Rhode Island Academy Now in Its 113th Year—Nordica Studied There

Seated snugly in the little town of East Greenwich, R. I., is an academy which has recently completed its 113th year of dispensing knowledge to musical aspirants. A faculty which has evidently been chosen with discrimination lends added prestige to this institution, which derives its name from the surrounding locality of East Greenwich.

Heading the vocal department is Mrs. B. C. Edwards, who has sung successfully on the concert stages of America and Europe. Dr. Eben Tourjee, the founder of the New England Conservatory of Music, taught at the East Greenwich Academy before the inception of the famous Boston school. A distinguished pupil at the Rhode Island institution was Lillian Nordica, who spent a Summer there under Dr. McNeil's guidance. Besides its splendid pedagogical equipment the academy is well fortified in the smaller phases which help to perfect a conservatory's equipment. Thus, ten additional pianos were recently installed so that practising may be done within the school's walls. At regular intervals school concerts are given by the faculty and students.

Mrs. B. C. Edwards

Edna McGowan, Soprano, Pleases Her Brooklyn Audience

Edna Moreland McGowan, soprano, assisted by Max Jacobs, violinist, gave a recital on December 10, at the Hotel Bossert, Brooklyn. Miss McGowan's voice is brilliant, but a trifle hard, and her interpretative powers are not fully ripened. Her numbers were chosen from Chaminade, Clough-Leighter and Verdi. The soprano and violinist collaborated in Massenet's "Elégie." Mr. Jacob's art pleased exceedingly in Wieniawsky's Romance and Polonaise and in solos by Cottenham, Sarasate and the violinist's brother, Ira Jacobs, who was at the piano. Woodruff Rogers furnished careful accompaniments for Miss McGowan. A friendly audience applauded the soloists heartily.

B. R.

Schubert Quartet in Long Island Concerts

Though the European disturbance has made inroads on the affairs of numerous artists and organizations, the Schubert Quartet, which has been heard in the American concert field for several years, finds itself as active as in other seasons. Under the auspices of the Brooklyn In-

For terms and dates address: 1028 Aeolian Hall, New York		CONTRALTO Soloist, "ELIJAH" Ocean Grove, Aug. 15, 1914
Alice		LOUISE

MERTENS

GEORGE HARRIS, JR. Teacher of Jean de Reszke's Method. Coaching in Songs
TENOR Address: 65 CENTRAL PARK WEST, NEW YORK

A. K. VIRGIL

VIRGIL SCHOOL OF MUSIC
For particulars, address Secretary, 185 Madison Ave., New York, or A. K. Virgil, Southland Seminary, St. Petersburg, Fla.

Mme. Delia M. Valeri

VOCAL INSTRUCTION
The Rockingham
1748 Broadway, N. Y.
Telephone 2531 Columbus

RUDOLF BERGER
CELEBRATED TENOR, METROPOLITAN OPERA COMPANY
Available for Concerts May and June, 1915

Management: R. E. JOHNSTON 1451 Broadway, NEW YORK

EMMA NAGEL SOPRANO
DIRECTION WALTER ANDERSON, 171 W. 57TH ST., NEW YORK.

stitute of Arts and Sciences it was heard at Huntington, L. I., on December 8 and at Jamaica, L. I., on December 10. A splendid miscellaneous program gave the four singers, Mildred Graham Reardon, soprano; Alice Louise Mertens, contralto; Horatio Rench, tenor, and George Warren Reardon, baritone, fine solo opportunities in songs by Tosti, Kjerulf, Ware, Beach and Bizet. The quartet numbers in the first half were an arrangement of the "Lucia" sextet, the "Tales of Hoffmann" Barcarolle, Sullivan's "O Hush Thee, My Baby" and the "Prayer" from "Cavalleria." At the Jamaica concert Mr. Reardon was so enthusiastically received that he was obliged to add a double encore to his list.

The second half was devoted to a presentation of Cadman's cycle, "The Morning of the Year." The quartet has just been engaged for the third season at the Winter Chautauqua at Bridgeport, Conn., on February 19.

Simmons and Other Artists in Bronx Concert

At the concert given on Friday evening, December 4, at Public School No. 30, under the auspices of the Bronx Neighborhood Association and the People's Music League, William Simmons, the popular young baritone; Edith Bennett, soprano, and Lucille Collette, violinist, appeared. Mr. Simmons delighted his hearers with the "Pagliacci" Prologue and a group of songs by Broadwood, Gilberté and Huhn, in which he displayed his resonant voice to advantage. For Miss Bennett there were songs by Willeby, Sinding and Schneider and pieces by Vieuxtemps, Kreisler and Sarasate for Miss Collette. Grace Upton was the accompanist of the concert.

Blanche and Alexander Bloch Well Received in Newport Concert

NEWPORT, R. I., Dec. 11.—The second concert in the series offered here under the auspices of the Philharmonic Society was given by Blanche Bloch, piano, and Alexander Bloch, violin, last evening.

The artists united in a praiseworthy performance of Beethoven's Sonata, Op. 96, displaying a fine ensemble. Miss Bloch's pianistic ability was shown to advantage in Chopin's Prelude in C Sharp Minor and Scherzo in B Flat Minor, the Intermezzo from Schumann's

"Fashingsschwank," Liszt's "Waldersauschen" and the Liszt setting of Wagner's "Liebestod" from "Tristan." She also provided artistic aid for Mr. Bloch's solo offerings, which were the Chopin-Auer "Lithauisches Lied," Sgambati's "Neapolitan Serenade," the G Minor Brahms-Joachim Hungarian Dance, the Vitali Chaconne, the Wagner-Wilhelm "Albumblatt" and Wieniawski's Polonaise in D Major. The violinist was heard to advantage in these numbers, which he played with mastery and fine style.

FALK'S INSATIABLE AUDITORS

Violinist Obliged to Lengthen Programs for Pennsylvania Admirers

Lovers of the violin in the Pennsylvania cities of Tyrone and Lock Haven were given a delectable taste of the art of Jules Falk recently. In the first named city the brilliant young violinist played before an audience composed of Pennsylvania Railroad men in the Railroad Y. M. C. A. Auditorium. His personality and artistry made a deep impression, the audience demanding extra numbers insistently.

At Lock Haven Mr. Falk gave his recital in the auditorium of the Normal School. After his final number had been played the audience remained seated, although the program indicated that this was the concluding number. As was the case in Tyrone the insatiable of Lock Haven's music lovers obliged Mr. Falk appreciably to augment the printed program.

Young Soloists Heard at New Assembly Concert

The New Assembly met at the Hotel Plaza, New York, on December 10, when a number of young soloists were introduced. Marguerite Bailhé played Chopin's A Flat Ballade and several shorter pieces and Penelope Davies, mezzo-soprano, revealed a voice of delicate quality. Beata Karslakoff substituted capably for Augustine Haughton, soprano. A young baritone, Keith MacDonald, was introduced in glowing terms. His voice, as it was heard in the "Pagliacci" prologue and "Chant Hindoo" of Bemberg, is rich in its lower register. In diction and breathing, however, there is still much to be desired. H. O. Hirt was the accompanist.

B. R.

TINA LERNER

on the
PACIFIC COAST



Russian Pianist Makes Four Appearances in San Francisco Alone, playing three times with the San Francisco Orchestra—three different concertos in a fortnight's period. Her Recital also wins overwhelming praise.

Here Are Two Typical Tributes:

Walter Anthony in *The Chronicle*:

"There is in her playing the formal loveliness of herself—the contour of outline, the proportion of form, the modeling and the charm of an unusual coloring. To this extent is her playing she herself spiritualized, or she is her playing personified. Poe might have called her his 'musical principle,' but further analysis is frustrated by virtue of that jealous law which limits to music the things of music. Judged solely from a pianistic point of view, with attention riveted on her fingers, she is found with the world's elect of the keyboard, and her fellow pianists yesterday afternoon at the Cort went into ecstasies over her light dexterity or her Amazonian strength."

Redfern Mason in *The Examiner*:

"Tina Lerner, the youngest of the sybils, wove pianistic spells for us at the Cort Theater yesterday, and we were grateful. Any one who can play Padre Martini and Sgambati as Miss Lerner played them is a genuine poetess of the clavier. The notes sang with a pearly charm that did the heart good. In the Chopin Etudes one forgot to think of technique; for the player has so sure a mastery of her resources that she can let her mind dwell on aesthetic or emotional content. The Butterfly Etude had to be repeated, and the thistledown lightness of the first reading was duplicated in the second, sure proof that this was beauty born of art logically arrived at and perfectly under control."

TINA LERNER WILL REMAIN IN AMERICA THE ENTIRE SEASON
She is beyond dispute the GREATEST of WOMAN PIANISTS.

Management, Loudon Charlton, Carnegie Hall, New York
MASON & HAMLIN PIANO USED



Alice McDowell, the capable young Boston pianist, played an interesting program in Ford Hall, Boston, on December 13.

The Kentucky Society of New York recently met at the Waldorf-Astoria. The soloist was Louise Best, pianist, who was heard to advantage in numbers by Liszt.

Robert Jordan gave a song recital on December 10 before a good sized audience at the Milford (Conn.) Memorial Chapter House. His accompanist was Mirvam Lake.

Estella Slepčow, violinist, played an exacting program brilliantly on December 11, at Insurance Hall, New Haven, Conn. Her assistants were Paul Taft and Barton Bachman.

Herbert C. Peabody gave an excellent organ recital on Saint Andrews Day in Christ Church, Fitchburg, Mass. His program included a number of unfamiliar contemporary works.

Dana S. Burdette gave an organ recital recently in the Congregational Church of Feeding Hills, Mass. He was assisted by Howard Gardner, baritone, and George S. Payne, reader.

The soloists at a concert given by the Montclair (N. J.) B. P. O. Elks, on December 6, were Mrs. William H. Kemery, contralto; Edward Fajans, violinist, and William J. McDonough, baritone.

Alene Little, Ida McNare, Mildred Tessier, Hazel Freshner, Elizabeth Hammond, Louise Giesey, Mary Wing and Dorothy Ward were heard in a recent program of the Girls' Music Club, Columbus, O.

The Betsy Wyers series of recitals in Ohio towns have been among the conspicuous events of the early part of the season, a program of especial success being that given at Lake Erie College, Painesville.

Harris S. Shaw, the Boston organist and teacher, played the piano music of Strauss to the reading by Rachel Noah France of Tennyson's "Enoch Arden" at the Phillips Brooks House, Boston, on December 8.

The Chalfant Conservatory of Springfield, Mo., held its first student recital of the season on December 9, at Masonic Temple. The soloists were Mary Belle Pritchard, Melvina Steineger, Fay Grubaugh and Anna Thorson.

Elizabeth Harris, soprano, and Edna Harris, reader, were heard on December 4, in the Montville (N. J.) Reformed Church. A good sized audience enjoyed the diversified program. The accompanist was Annala Florence Wright.

Germaine Schnitzer, the Austrian pianist, was offered by Theodore Fisher, the Colorado manager, for a subscription musicale at the home of Mrs. Spencer Penrose, following her appearance in Denver with Cavallo's Orchestra.

Maurice Rosenfeld, pianist and critic, lectured on "The German Song" at the Chicago Hebrew Institute, December 9. The lecture was illustrated by Rose Blumenthal-Mendelsohn and Gertrude Hecht, sopranos, and Zerlina Muhlmann, pianist.

Eva Egerter, soprano, was assisted by Jessie Alma Wolfe in a second recital given on December 8 before many Wheeling (W. Va.) music lovers. Miss Egerter strengthened the favorable impression which her initial recital had produced.

The Jewish Social Circle of Montgomery, Ala., held its first musicale recently. The evening was devoted to Italian composers, and vocal numbers were contributed by Mr. and Mrs. G. Guy Smith, Mrs. Laurence Weil and Andrew Riley.

The Chaminade Club of Providence gave its regular morning musicale on December 10. Participants were May Atwood, Mrs. George H. Lomas, Mildred E. Green, Elizabeth Stanley and a string quartet made up of Miss Larry, Mrs. Kelley, Mrs. Woodcock and Miss Atwood.

The Huntington (W. Va.) Choral Society recently gave its first concert of the season. The audience was not exceptionally large, but its applause was generous and marked by spontaneity. At the next concert "Aida" in concert form will be presented.

Ruth St. Denis has accepted an Indian suite composed by Henry Schoenfeld of Los Angeles and is presenting it in her present tour. Mr. Schoenfeld has embodied a number of quasi-Indian themes in this work but gives them modern harmonic treatment.

Eleanor Chase, soprano, and William G. Horn, baritone, of the Peabody Conservatory of Music, were the soloists at a sacred recital at the Naval Academy, Annapolis, Md., December 13. Charles A. Zimmerman, director of the Naval Academy Band, was the organ accompanist.

In Converse College Auditorium, Spartanburg, S. C., December 15, Mabel Simpson and Nannie Ravenel gave an ensemble piano recital for the benefit of the Belgians. They were assisted by Miss Klumpke on the violin and Florence Potts, piano, both of the Converse College faculty.

Isadora Duncan has sent \$368.56, the amount which she received as her part of the receipts of the exhibition of dancing given by her pupils in association with the New York Symphony Society on December 3, to France for the relief of children of French artists made penniless by the war.

J. Austin Springer, organist and director of the choir of the State Street Presbyterian Church, Albany, N. Y., has written a new national anthem, which was sung by Roy H. Palmer, tenor, a member of the choir, at the banquet of the Men's Club of the church at the Country Club recently.

Margretha Jarman and Sarame Raynolds, American singers, arrived in New York from Italy, December 8, on the *America* of the Royal Italian Mail line, on their way to San Francisco to join the National Grand Opera Company, formed by Signor Lombardi for the Panama-Pacific Exposition.

The following soloists have been engaged to sing C. B. Hawley's cantata, "The Christ Child," at the Baptist Temple, Brooklyn, December 27: Mary Hissem DeMoss, soprano; Alice Montcrieff, contralto; William Simmons, baritone. The performance will be under the direction of William Whidded.

The Christmas portion of Handel's "Messiah" will be sung at the evening musical service Sunday, December 20, at the Broadway Tabernacle, New York, by the full choir and the following soloists: Mrs. R. C. Emory, Margaret Keyes and Frederick Patton, with Walter C. Gale, organist and choirmaster.

The second of a series of musicales was given on December 9 in Chamber of Commerce Hall, New Haven, Conn., by Mrs. Frederick Farrington, soprano; Miss Longman, contralto; Mrs. Isaiah Bowman, cellist; Mrs. George B. Martin, pianist; Mrs. Joseph A. Derby, violinist, and Ellsworth Grunman, pianist.

A meeting of the study section of the Schumann Club, Bangor, Me., was held on December 9 in the home of Anna Strickland. The subject was "Modern Composers of Many Nations," as represented by Carpenter, Schönberg, Sibelius, Stravinsky and Scott. The soloists were Mary Weston, Anna Strickland and Isabel Weston.

The four soloists who will make up the quartet for a performance of "The Messiah" by the Choral Society at Jamestown, N. Y., December 29, have been engaged from the office of Annie Friedberg. The quartet will be made up of Kathleen Lawler, soprano; Grace Renee Close, contralto; John Nichols, tenor, and Alfred Ilma, basso.

The Wahpeton (N. D.) Oratorio Society gave an "Oratorio Evening" on December 15 in the Opera House. The chorus, which was directed by F. W. Kraft, did good work in the "Hallelujah Chorus" and in Haydn's "The Heavens are Telling." The soloists were Mrs. Meckstroth, Miss Bardwell, Verne Hoffman and Rudolph Giles.

A piano and song recital given on December 7 in Columbus, O., was in the nature of a début for the young musicians, Misses Jessie and Georgia Peters. Jessie Peters was for three years a pupil of Arthur Schnabel of Berlin and Miss Georgia studied singing with Mme. Schoen-René in Berlin. The performance was a very creditable one.

The Providence Art Club held its 113th members' night recently, with a fine musical program by the Virginia Boyd Anderson String Quartet, a new organization. Its ensemble work was extremely good, while the solos of Miss Anderson showed fine technic and good interpretation. Delightful accompaniments were played by Gene Ware.

The second of a series of monthly recitals given by music students at the Baldwin-Wallace College, Berea, O., took place on December 7. The participants were Gladys Locke, Alma Mitchel, Helen Holzemer, Margaret Lindner, Marion Baker, Mrs. Louis Chrisman, Mrs. Ivy Squire, Gladys Rossman, Joyce Hertzler, Charles Jauch, Stephen Matthews and Henry Lasch.

The Women's Music Club of Columbus, O., gave a charming program of Yuletide music on December 8. The special attractions were the Trinity Choir boys singing carols, and a visiting pianist, Inez Gill of the Cincinnati Conservatory. The members who appeared were Mesdames James Taft Daniels, Edith May Miller, and Misses Mabel Dunn, Hazel Swann and Ella Nichols.

Mary Desmond, contralto; Lydia White, harpist; Elmer Crawford Adams, violinist; Richard A. Grayson, bass; Annie B. Stowe, organist, and William N. Hewitt, accompanist, gave a concert in Milford, Mass., on Tuesday evening, November 24. Their program was an interesting one and heartily applauded by a large audience. The concert was given under the direction of Miss Stowe.

Katherine Kemp-Stillings, violinist, and John Orth, pianist, were the artists contributing the program for the monthly Sunday afternoon musicale at the residence of Mrs. George Frederick Bosworth, on Bay State Road in Boston, Mass., on Sunday, December 6. Miss Stillings was enthusiastically received, as also was Mr. Orth in his offerings by Liszt, Schumann and Cyril Scott.

A pupils' recital of more than ordinary interest in Philadelphia was given by students of the Dietrich Piano School, December 3. On a program which included a brilliantly executed group of numbers by Charles Espenshade, who is an instructor in the school, selections were played by Elizabeth Rosenberg, Hubert Sennestvedt, Thelma Eiler, C. Alfonzo Zelaya and Edna Hoffmann.

A delightful program was presented recently in Washington, D. C., by the vocal pupils of Sydney Lloyd Wrightson, in which the following took part: W. S. Blanchard, Mrs. Lenore Fuller, H. A. Kruger, Flora A. Briggs, W. S. Haynie, Mrs. Jewell Downs, Mabel Goldenstroth, Beulah Harper, Richard Backing and Mrs. Ethel Holtzclaw Gawler. The assisting artist was Felix Garziglia, pianist.

A musicale for the benefit of St. Peter's Guild House, Albany, N. Y., was given recently in the home of Mrs. Edward N. Waterman. The program was in charge of Mrs. Andrew MacFarlane and the participants were Mrs. MacFarlane, violinist; Albert Nimms, cellist, and Margaret M. Belcher and Katherine L. Heard, sopranos. Other soloists were Dr. Frank Sill Rogers, Frances DeVilla Ball and Sallie Curtis Elwell.

Marguerite Wilson Maas, the Baltimore pianist-composer, appeared in a Chopin recital at the Arundell Club, Baltimore, December 12. The program consisted of the B Flat Minor Sonata, three waltzes,

three etudes, the Fantasia Impromptu in C Sharp Minor, and the Polonaise, op. 40, No. 1. With this material Miss Maas disclosed her temperamental and technical qualifications and gave another proof of her claims for artistic distinction.

Mrs. George Phelps Robbins, violinist, gave a concert on December 8 in the home of Mrs. Robert C. Black in Pelham Manor, N. Y. She was assisted by Ethel Lee, cellist; Elizabeth Jones, contralto; Mrs. Herbert Brown, reader; Ida M. How, pianist, and Alexander Russell at the organ. Mrs. Robbins, who studied with Joachim and Carl Halir in the Berlin Royal Conservatory, and Miss How, a Joseffy pupil, intend soon to enter the professional ranks.

The Cathedral Glee Club, of Providence, R. I., gave a concert recently for the benefit of the Belgian Relief Fund. The work of the club under its leader, Louis Willemin, was exceptionally good, the "March of the Men of Harlech" being especially pleasing. James Conway sang unusually well, Campbell-Tipton's "Spirit Flower" being his best number, while Master McGeary also sang pleasing solos. Thomas McQuaid played the accompaniments excellently.

A matinée salon was given at the Little Theater, Chicago, December 9, by Harriet van Bogardus, lecturer; Raoul S. Bonanno, baritone, and Mae Doelling, pianist. Miss Bogardus lectured on "Ethics and Aesthetics of Conversation" and "Rise and Development of the Salon in France." Signor Bonanno, in arias and songs by various composers, disclosed a voice of dramatic power and resonance and was most successful in an aria from Boito's "Mefistofele."

Carl Friedberg, the distinguished German pianist, who made his American début recently, will give his second New York recital in Aeolian Hall in the evening of January 11. The arrangement to give an evening recital, instead of one in the afternoon as before, was at the request of a number of persons who were particularly anxious to hear this artist and were unable to attend an afternoon affair. Mr. Friedberg will present an entirely new and interesting program.

To a fairly numerous audience on December 7 Mrs. Francesca Lawson gave the second concert of the Winter series in Spartanburg, S. C. Mrs. Lawson arranged an attractive program and, being an earnest artist, was pleasantly received. Her most popular number was Cadman's Indian song, "From the Land of Sky Blue Water," to which she added an encore. Her stage presence was most gracious and pleasing. She was assisted by Mary Hart Law, who proved an able accompanist.

Beatrice Flint Collin, one of Philadelphia's best known contraltos, participated in an unusually attractive program presented by the Matinée Musical Club of that city, on December 8. The program also included several quartet and choral numbers and solos by other local artists, as follows: Mrs. Edwin G. Close, Mae Farley, Maud Hollingshead Pettit, sopranos; Mrs. J. J. Joyce, contralto; Anthony D. McNichol, tenor; David Griffin, baritone; Alfred Gordon, pianist, and Camille PLAESSCHART, violinist.

Joseph H. Conlin, who returned to Milwaukee from Europe a few weeks ago, having completed his studies interrupted by the death of his teacher, Lombardi, made his début in Milwaukee recently. The young tenor disclosed a light lyric voice, pleasing in quality. "Una furtiva lagrima" and "When June Days Come Again" were excellently sung. Mr. Conlin was ably assisted by Emily Barber, violinist, who used a well developed technic to advantage in selections from Kreisler, Vieuxtemps and Sarasate.

At Rochester, N. Y., on December 8 a large audience listened to a delightful program given under the auspices of the Institute Française of New York and arranged by Mme. F. L. Peguillan, of Rochester. Edgar Rose played two groups of piano numbers, including pieces by Poldini, Sjögren, Arensky, Alsue and Liszt, and Mrs. Sara Requa Fick, contralto, sang lyrics from "Sappho" by Mary Turner Salter. Edward Barbieri, violinist, presented an interesting group from the old Italian masters. Mr. Castellanos-Varillat sang several French songs and Mrs. Ninna Lee Evans was heard to advantage in two songs by Grieg. William Carey Sutherland played the accompaniments in a sympathetic manner.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Alcock, Bechtel.—Newport, N. Y., Dec. 20.
 Bach, Henrietta.—New York, Jan. 28.
 Bauer, Harold.—Æolian Hall, Dec. 22, with Kneisel Quartet.
 Beddoe, Mabel.—Hackettstown, N. J., Jan. 11.
 Bensel, Caryl.—New York (Mozart), Jan. 2.
 Brown, Albert Edmund.—Boston, Dec. 21.
 Bryant, Rose.—Bridgeport, Conn. (Oratorio Society), Dec. 29; New York, Jan. 14.
 Claussen, Julia.—St. Paul, Dec. 31; St. Paul, Jan. 1; Lafayette, Ind., Jan. 7; New York City, Jan. 10 (Æolian Hall).
 Czerwonky, Richard.—Minneapolis, Dec. 20.
 Cheatham, Kitty.—Æolian Hall, New York, Jan. 2 and Feb. 6, with Philharmonic.
 Dadmun, Royal.—Albany, Dec. 18.
 Davidson, Rebecca.—Paterson, N. J., Jan. 11; Trenton, N. J., Jan. 12; Selinsgrove, Pa., Jan. 21.
 Da Vera, Dorá.—New York, Dec. 22.
 Foret, Augette.—New York, Dec. 20; Jersey City, Jan. 15.
 Gabrlowitzsch, Ossip.—Cincinnati, Jan. 8, 9.
 Gebhard, Heinrich.—Buffalo, Jan. 22.
 Gottschalk, Robert.—Chicago, Dec. 21; New York, Dec. 26.
 Gotthelf, Claude.—Los Angeles, Cal., Dec. 22.
 Gunn, Kathryn Platt.—Locust Valley, L. I., Dec. 20.
 Harrison, Charles.—Newark, Dec. 27; Worcester, Mass., Dec. 28; Montclair, N. J., Dec. 29; Trenton, N. J., Dec. 30; Jersey City, Jan. 8; New York, Jan. 14; Boston, Jan. 17; Haverhill, Mass., Jan. 20.
 Hoffmann, Josef.—Symphony Hall, Boston, Jan. 9.
 Hinkle, Florence.—Boston, Dec. 18.
 Irvin, Ann.—Newark, N. J., Jan. 27; New York, Feb. 11.
 Jepperson, Florence.—Boston (Handel and Haydn Society), Dec. 20.
 Kalser, Marie.—Paterson, Dec. 7; Montclair, Dec. 29.
 Kerns, Grace.—Pittsburgh (Apollo), Dec. 18.
 Knight, Josephine.—Boston, March 31.
 Langston, Marie Stone.—New York City (Oratorio Society), Dec. 29-30.
 Lindquist, Albert.—Ann Arbor, Dec. 19; St. Louis, Dec. 26; Dubuque, Ia., Dec. 28; Minneapolis, Jan. 3.
 Martinelli, Giovanni.—Symphony Hall, Boston, Dec. 19.
 Mannes, David and Clara.—Belasco Theatre, New York, Jan. 17; New Britain Teachers' Club, Jan. 26; Groton, Mass., Feb. 11; Harvard University, Feb. 12; Belasco Theatre, New York, Feb. 14 and Mar. 14.
 Martin, Frederick.—New York, Dec. 29-30.
 Mertens, Alice Louise.—Philadelphia, Dec. 28.
 Miller, Reed.—"The Messiah," Elizabeth, N. J., Dec. 17; Troy, N. Y., Dec. 23; New York, Dec. 29 and 30.
 Miller, Christine.—Philadelphia, Dec. 30; Tiffin, O., Jan. 6; Evanston, Ill., Jan. 8; Iowa City, Jan. 12; Waterloo, Ia., Jan. 13; Cedar Falls, Ia., Jan. 14; Northfield, Minn., Jan. 15; Minneapolis, Jan. 17; Faribault, Minn., Jan. 18.
 Purdy, Constance.—St. Paul, Jan. 13.

BUFFALO'S WEEK OF NOTABLE CONCERTS

Widely Varying Events Enlist Local and Visiting Soloists of Distinction

BUFFALO, Dec. 12.—The last week has been rich in musical offerings and, in addition, has given several local artists an opportunity to appear.

On the evening of December 8 the Philadelphia Orchestra, with Leopold Stokowski, conductor, and Mme. Olga Samaroff, pianist, as soloist, gave a concert of a high order of excellence in Elmwood Music Hall. The numbers were Symphony No. 2, Brahms; "The Swan of Tuonela," Sibelius; "Capriccio Espagnol," op. 34; Rimsky-Korsakow, and Liszt's Concerto No. 1 in E Flat Major, for piano and orchestra. A very beautiful reading was given the Symphony by Mr. Stokowski, and equally admirable was his work in the widely contrasting Sibelius and Korsakow numbers. He was recalled times without number.

Mme. Samaroff is a great favorite here and she was greeted with round after round of applause when she made her appearance to play the Liszt Concerto. She gave it a masterly performance and was recalled many times. This concert was the third of Mrs. Mai Davis Smith's subscription series.

A rare treat was the concert given by the Guido Chorus, Seth Clark, conductor, the evening of December 9, in Elmwood Music Hall, before a large audience. A setting, by H. L. Heartz, of Charles Wakefield Cadman's "Four American Indian Songs" was particularly effective, as was also "Swing Along," by Will Marion Cook.

The soloist was Alma Gluck, who received an ovation after each of her groups, which represented the composers Pergolesi, Handel, Haydn, Rossini, Zimbalist, Rachmaninoff, Massenet, Charpentier, Horsman, Homer and LaForge. She

- Reardon, Mildred Graham.—Poughkeepsie, N. Y., Dec. 28.
 Reardon, George Warren.—Poughkeepsie, Dec. 28; New York City, Dec. 31.
 Rechlin, Edward.—Cleveland, O., Dec. 18.
 Rothier, Leon.—Symphony Hall, Boston, Dec. 19.
 Schutz, Christine.—Troy, N. Y., Dec. 23; New York, Jan. 9.
 Schumann-Helnk, Mme.—Symphony Hall, Boston, Dec. 27.
 Scotney, Evelyn.—Portland, Dec. 28; Worcester, Dec. 30; Providence, Dec. 31.
 Serato, Arrigo.—St. Louis, Dec. 18-19; New York, Dec. 27; Chicago, Jan. 3.
 Simmons, William.—Ridgewood, N. J., Dec. 20; Brooklyn, Dec. 27; New York, Dec. 31; Englewood, N. J., Feb. 9; Peekskill, N. Y., Jan. 1; Brooklyn, N. Y., Jan. 20.
 Smith, Ethelynde.—Colby College, Waterville, Me., Dec. 15; Bath, Me., Dec. 30.
 Sorrentino, Umberto.—Portland, Dec. 28; Worcester, Dec. 30; Providence, Dec. 31.
 Stillwell, Marie.—Joplin, Mo., Dec. 19; Wichita, Kan., Dec. 21, 22; Springfield, Mo., Dec. 28, 29; Sedalia, Mo., Dec. 30, 31.
 Sundellus, Marie.—Princeton, Jan. 8; Boston, Jan. 11; Bridgeport, Conn., Jan. 13; New Haven (Yale), Jan. 18; Cambridge, Jan. 20, 21; Lowell, Mass., Jan. 26.
 Swartz, Jeska.—Portland, Dec. 28; Worcester, Dec. 30; Providence, Dec. 31.
 Thompson, Edith.—Cambridge, Mass., Feb. 2.
 Uhl, Jerome.—Æolian Hall, New York, Jan. 5.
 Van Vliet, Cornelius.—Minneapolis, Dec. 18.
 Webster, Carl.—Attleboro, Mass., Jan. 13.
 Van Endert, Elisabeth.—Jordan Hall, Boston, Jan. 7.
 Wells, John Barnes.—Ridgewood, N. J., Dec. 20; Brooklyn, Dec. 27; Corning, N. Y., Jan. 20; New York City, Jan. 30; Philadelphia, Feb. 6.
 Wurm, Moritz.—Æolian Hall, New York, Dec. 19.
 Zimbalist, Efrem.—Carnegie Hall, New York recital, Jan. 2.

- Orchestras, Quartets, Chorus, Etc.**
 Boston Symphony Orchestra.—Carnegie Hall, New York, Jan. 7, 9; Boston, Jan. 14.
 Cincinnati Symphony Orchestra.—Cincinnati, Dec. 19; Cincinnati, Jan. 8, 9.
 Chicago Symphony Orchestra.—Chicago, Dec. 19.
 Gamble Concert Party.—New York, Dec. 27; Far Rockaway, N. Y., Dec. 29; Sharon, Pa., Jan. 4-8.
 Handel and Haydn Society.—Symphony Hall, Boston, Dec. 20, 21.
 Jacobs Quartet, Max.—Brooklyn, Dec. 21; Brooklyn, N. Y., Jan. 3; Brooklyn, Jan. 28.
 Kneisel Quartet.—New York (Æolian Hall), Dec. 22; Boston, Jan. 5.
 Manhattan Ladies' Quartet.—New York, Dec. 22; Brooklyn, Jan. 3; Newark, N. J., Feb. 19.
 Minneapolis Symphony Orchestra.—Minneapolis, Dec. 20, 27; Jan. 1, 3, 10, 17, 24.
 Oratorio Society of New York.—Dec. 29, 30 ("The Messiah"), Carnegie Hall, New York.
 People's Symphony Concert.—Carnegie Hall, New York, Dec. 20.
 Philharmonic Society of New York.—Carnegie Hall, New York; Æolian Hall, New York, Jan. 2; Carnegie Hall, New York, Jan. 3; Æolian Hall, Feb. 6.
 Russian Symphony Orchestra.—Carnegie Hall, Jan. 23.
 Schubert Quartet.—Bridgeport, Conn., Feb. 19; New York (Biltmore), Feb. 20.
 Sinsheimer Quartet.—Orange, N. J., Jan. 13.
 Symphony Society of New York.—Dec. 20 (Æolian Hall); Jan. 3.
 Young People's Symphony Concert.—Carnegie Hall, New York, Dec. 19.
 Witzel Trio.—San Francisco, Jan. 17.

was in admirable vocal form and sang six encore numbers. Wilhelm Spoor, for Mme. Gluck, and Dr. Prescott LeBreton, for the chorus, played excellent accompaniments. In an incidental solo in the Cadman group, Charles McCreary, a local baritone, gave a fine account of himself.

The first artist recital of the Chromatic Club, for this season, was given in Orpheus Hall, December 5, and presented Oscar Seagle, baritone. Mr. Seagle's program was beautiful, representative of some of the best exemplars of old and modern song literature in four languages. To the singing of these numbers Mr. Seagle brought to bear all the resources of his fine art. Frank Bibb played artistic accompaniments.

The Buffalo Sängerbund Society gave a concert in Elmwood Music Hall, December 7, under the competent direction of Dr. Carl Winning. One very effective number was a setting of Tennyson's "Sweet and Low," translated effectively into German. This was re-demanded. Four well-known local singers lent valuable aid. They were Mrs. Cutter Howe, soprano; Mrs. Harry House Griffin, contralto; Frederick Starr True, bass; Charles Mott, tenor. In solos and ensemble numbers their work was much enjoyed by the large audience.

An excellent concert was given by the Teutonia Liederkrantz, December 10. The soloist was Ella Snyder, soprano, a local singer, who in numbers by Bergmeyer, Bach-Gounod and Puccini, gave great pleasure. She was sympathetically accompanied by Cora Taylor. F. H. H.

Smith College Auditors Enjoy Maquarre Sextet's Unique Program

NORTHAMPTON, MASS., Dec. 14.—The third concert in the Smith College series took place on December 9, in Greene Hall. The Maquarre Sextet, an organization of Boston Symphony artists, proved a potent attraction. The program included several unfamiliar works, among them a sextet by Gouvy, which was a brilliant work. Alfred De Voto was at the piano for the performance of Widor's Suite for flute. Mr. Maquarre played the flute part with ample virtuosity.

W. E. C.

NEW YORK CONCERT CALENDAR

DECEMBER

- 19—Young People's Symphony Concert, afternoon, Carnegie Hall.
 19—Moritz Wurm and his orchestra, evening, Æolian Hall.
 20—People's Symphony Concert, afternoon, Carnegie Hall, (Maud Powell, soloist).
 20—N. Y. Symphony Society, afternoon, Æolian Hall.
 22—Kneisel Quartet, evening, Æolian Hall.
 26—United Swedish Singing Societies, concert, evening, Carnegie Hall.
 28—Kitty Cheatham, recital, afternoon, Lyceum Theater.
 28—Carl Flesch, violin recital, afternoon, Carnegie Hall.
 29—Oratorio Society, Carnegie Hall, afternoon.
 30—Oratorio Society, Carnegie Hall, evening.

JANUARY

- 2—Kitty Cheatham, Æolian Hall, afternoon.
 2—Philharmonic Society, Æolian Hall, afternoon.
 2—Zimbalist, violin recital, Carnegie Hall, afternoon.
 3—Philharmonic Society, Carnegie Hall, afternoon.
 3—N. Y. Symphony Society, afternoon, Æolian Hall.

Leslie Carpenter, played and sung by the composer; piano, Andante from C Minor Symphony, Albert C. Dooner, played by the composer; aria for contralto, from cantata, "The Lord Reigneth," John G. Ingle, sung by Elizabeth C. Bonner, with Lane Hoffner at the piano; aria for tenor, from cantata, "Job," Joshua L. Baily, Jr., sung by Charles W. Baily, with the composer at the piano; aria for contralto, "How Beautiful Upon the Mountains," from cantata, "Jerusalem," Dr. Hugh A. Clarke, sung by Elizabeth C. Bonner, with Lane Hoffner at the piano.

The guests of honor of the evening, in addition to Dr. Clarke, were the Rev. Dr. E. M. Jefferys, rector of St. Peter's Church; James Francis Cooke, president of the Philadelphia Music Teachers' Association; Arthur L. Tubbs, representing MUSICAL AMERICA; Joseph G. Rosengarten and Theodore Presser. Addresses were made by Dr. Clarke, Rev. Dr. Jefferys, Mr. Cooke and Mr. Presser. The officers of the Society of Musical Alumni of the University of Pennsylvania are: Honorary president, Dr. Hugh A. Clarke; president, Lewis A. Wadlow; vice-president, May Porter; secretary, Marion R. Mattmann; treasurer, Stanley T. Reiff. The executive board includes Anna C. Barrow, Grace Welsh Piper, Albert C. Dooner, Joshua L. Baily, Jr., D. Hartman Osnis, and Josephine M. Holton.

RUSH OF CONCERTS IN NATION'S CAPITAL

Dr. Muck, Bauer, Douty and Local Artists in Programs — Visit of Pavlova

Famous Guests at Gathering in His Honor—Presentation to Society's President

A surprise party that was an actual surprise was given on December 9 to Mr. and Mrs. Harry Harkness Flagler at their New York residence by the directors of the New York Symphony Society in recognition of Mr. Flagler's generous devotion to music in making the endowment of \$100,000 a year for the maintenance of the orchestra of the society.

Mr. and Mrs. Flagler had been decoyed to the theater for the evening by one of the directors and in the meantime all the other directors, bringing with them an orchestra composed of all the first instruments of the society, together with

Mme. Sembrich, Mme. Gadski, Fritz Kreisler, David Mannes, Harold Bauer, Efrem Zimbalist and Franz Kneisel, in all about one hundred people, assembled at Mr. Flagler's house. As Mr. and Mrs. Flagler arrived the doors opened and to the tune of the Minuet from Mozart's "Don Giovanni" they were marched into the house and taken possession of by the invading army of guests.

Mr. Flagler, as president of the Symphony Society, was accused by Vice-President Paul D. Cravath of having for several years conspired to improve the conditions of the society, his greatest misdemeanor having been the endowment of \$100,000 yearly for the maintenance of the orchestra. For this he was sentenced to receive from the society, to hold for life, a large vase of Greek design made of beaten silver and gold with suitable inscription upon the base. After supper had been served an impromptu concert was given in which the great artists present participated.

These musicians also indulged in some of the modern dances, Mme. Sembrich, who is a devotee of the pastime, being an expert partner for Conductor Damrosch.

UNIVERSITY MUSIC BANQUET

Dr. Clark a Guest of Honor at Reunion of Pennsylvania Alumni

PHILADELPHIA, Dec. 4.—The Society of Musical Alumni of the University of Pennsylvania in the City of Philadelphia held its annual banquet at the Hotel Aldine last evening. It is composed of many prominent musicians, who had their training under Dr. Hugh A. Clarke, head of the music department. Following the dinner, this interesting musical program, made up entirely of compositions of members of the society, was given:

Piano solos, "Russian Boat Song" and "Autumn Song," Josephine M. Holton, played by Edward J. Lane; songs for soprano, "Where Is Another Sweet as My Sweet?" and "Serenade," Samuel J. Riegel, sung by Gertrude Hayden Fernley; song for baritone, "Anchored," T.

Alma Gluck Wins New Honors in Albany

ALBANY, N. Y., Dec. 8.—Alma Gluck, lyric soprano, won new honors last evening on her second appearance before an Albany audience as the opening attraction of the second season of Ben Franklin's subscription recitals in Hammanus Bleeker Hall. Her unusual success of last season was far surpassed, and her sweet voice and charming personality have given her a foremost place among concert artists appearing in Albany. She was heard in four groups and in each she unveiled the meaning of her songs in an entrancing way. She presented her entire program alone, but saved it from any suggestion of monotony by the widely varied coloring of her numbers and her equally varied interpretations. The songs selected by Mme. Gluck were sung in seven languages and touched every mood and every school.

W. A. H.

MUSICAL FRATERNITY JOINS SUPPORTERS OF PROPAGANDA



Figures at Fourteenth Annual Convention of Sinfonia, Phi Mu Alpha, Philadelphia, 1914. No. 1, Charles S. Quinn, Scranton, Pa., supreme historian; No. 2, Burleigh E. Jacobs, Milwaukee, supreme secretary-treasurer; No. 3, Harry D. Kaiser, Philadelphia, former

supreme historian; No. 4, Ossian E. Mills, Boston, honorable supreme president; No. 5, Percy Jewell Burrell, Boston, former supreme president; No. 6, Gilbert Reynolds Combs, Philadelphia, supreme president; No. 7, Earl Beatty, president, Beta Chapter, Philadelphia

ARRIGO SERATO MAKES SAN FRANCISCO DEBUT

Violinist Plays at Italian Benefit Concert—Many Local Artists in Events of Week

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, December 9, 1914.

ARRIGO SERATO made his first appearance here last Sunday, playing under the Greenbaum management at a Columbia Theater benefit for the Vittoria Colonna, a leading Italian organization. The theater, of course, was thronged. The Berkeley Musical Association has engaged Serato for to-morrow evening.

The new municipal auditorium is to be completed by the end of this month. This will give San Francisco a building suitable for musical productions on a larger plane than is possible at present, and it is probable that the Philharmonic concerts will be given there.

Mrs. Milton E. Blanchard, contralto, and Frederic Biggerstoff, pianist, were heard in joint recital last Friday evening in Sequoia Hall. Mrs. Blanchard, who has charge of the vocal department at Mills College, possesses a voice of exquisite quality, and in her varied offerings added the charm of high interpretative ability. Mr. Biggerstoff exhibited a clean, masterly technique and genuine musicianship.

Another home concert of artistic importance was given last evening at Sorosis Hall by Hether Wismer, violinist; Herbert Riley, cellist, and Mrs. Robert M. Hughes, pianist. A Trio in G Major, by John Harraden Pratt, the San Francisco composer, was a feature of special interest. The Brahms Trio in C Major,

added to the support given to John C. Freund's propaganda for the musical independence of the United States by many State and civic bodies, there comes the endorsement of a musical fraternity of national scope, the Sinfonia Fraternity of America. This body in its recent convention at Philadelphia passed the following resolution:

"Resolved, that the Sinfonia Fraternity endorse the propaganda of MUSICAL AMERICA and take our stand as favoring State registration of music teachers."

Prominent delegates to the fourteenth convention of the Sinfonia, Phi Mu Alpha, are shown in the above picture, together with members of the Beta Chapter, which is located at the Combs Conservatory of Music, Philadelphia.

op. 87, Haydn's Concerto for Violoncello, and a group of songs by Irene Le Noir Schutz, contralto, completed the program.

Stanislas Bem, a cellist, who won recognition in Europe and who gave a series of concerts in the East under R. E. Johnston's management, is one of the many musicians who have recently located here.

Mr. and Mrs. Arthur Finkenscher, prominent San Francisco musicians, have returned after an absence of three years in Germany. Two of Mr. Finkenscher's choral works were to have been produced in Prague under the direction of Varese, but the contracts were canceled, and Varese is now fighting for France.

T. N.

"American Symphony Orchestra" Makes New York Appearance

The American Symphony Orchestra, recently organized in New York on the co-operative plan, with the ideal of giving an impulse to the production of high-class American music, with Julian Carrillo, the Mexican composer, conductor and violinist as musical director, has arranged to give six concerts in New York during the season and will engage in an extensive tour. The orchestra gave a private rehearsal at Aeolian Hall,

New York, December 16, the program consisting of Mr. Carrillo's Symphony in D Major, which was heard for the first time in this city. Mr. Carrillo is Mexican by birth, studied music in Mexico City and Germany, and recently was director of the National Conservatory in Mexico City.

Dates Announced for Metropolitan's Annual "Ring" Cycle

Dates for the annual afternoon cycle of Wagner's "Der Ring des Nibelungen" were announced this week by Mr. Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company. On Thursday, January 28, "Das Rheingold" will be presented; on Thursday, February 4, "Die Walküre"; on Friday, February 12, "Siegfried," and on Thursday, February 28, "Götterdämmerung." Among the artists to be heard are Mmes. Margarete Matzenauer, Margarete Ober, Elizabeth Schumann, Johanna Gadski and Melanie Kurt; Messrs. Carl Braun, Johannes Sembach, Otto Goritz, Albert Reiss, Herbert Witherspoon, Rudolf Berger, Basil Ruydsdal, Jacques Urlus and Clarence Whitehill. Alfred Hertz will conduct the entire cycle. Melanie Kurt, the new German soprano, will be cast as Brünnhilde in "Die Walküre" and "Götterdämmerung."

3,200 HEAR MR. KREISLER IN HIS BOSTON RECITAL

Reception to Violinist Rivals That Accorded Him in New York—"A Greater Artist than Ever"

BOSTON, Dec. 14.—Yesterday afternoon Fritz Kreisler played to an audience of more than 3,200 persons in Symphony Hall. He is evidently the musical man of the hour. It is a pleasure to add that he would be this even if, from the press agent's point of view, he had not had the good fortune (to put it brutally) to get wounded in the war. Now he can draw an audience as large as Mr. Paderevski's, though for this we care not a fig.

The question is, how does Mr. Kreisler play? And the answer is that he is a greater artist to-day than ever before. If he was ever inclined to be pretty or sentimental his experiences in the trenches have removed from his character the last vestige of that sort of thing. He played nobly. He was always a great artist, and he did not sink any lower than that for a single moment. He did not display a limp. He did not display himself in any way. He was wholly and utterly at the service of the composer. He was applauded frantically, of course, before and after he had played, and the women swarmed to the stage and waited outside to see him get into his carriage, and so on.

But all this did not interfere with Mr. Kreisler's playing. He played Handel's A Major Sonata; Tartini's "Devil Trill" Sonata; the Bach Chaconne; small pieces by Schumann, Gluck, Mozart, Dvorak-Kreisler, Kreisler, Paganini, and the performance of the 24th Caprice was the performance of a god!

O. D.

The Baldwin Piano

Grand Prix Paris, 1900
The Grand Prize, St. Louis, 1904

Beautiful quality of tone, with a charm of its own.
Distinguished by great durability

The Baldwin Piano Co.
142 West 4th Street, CINCINNATI

HENRY F. MILLER PIANOS

HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others
Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Office 27 Union Square NEW YORK
Send for Illustrated Art Catalogue

The EVERETT PIANO

One of the three great Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co. Boston

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.